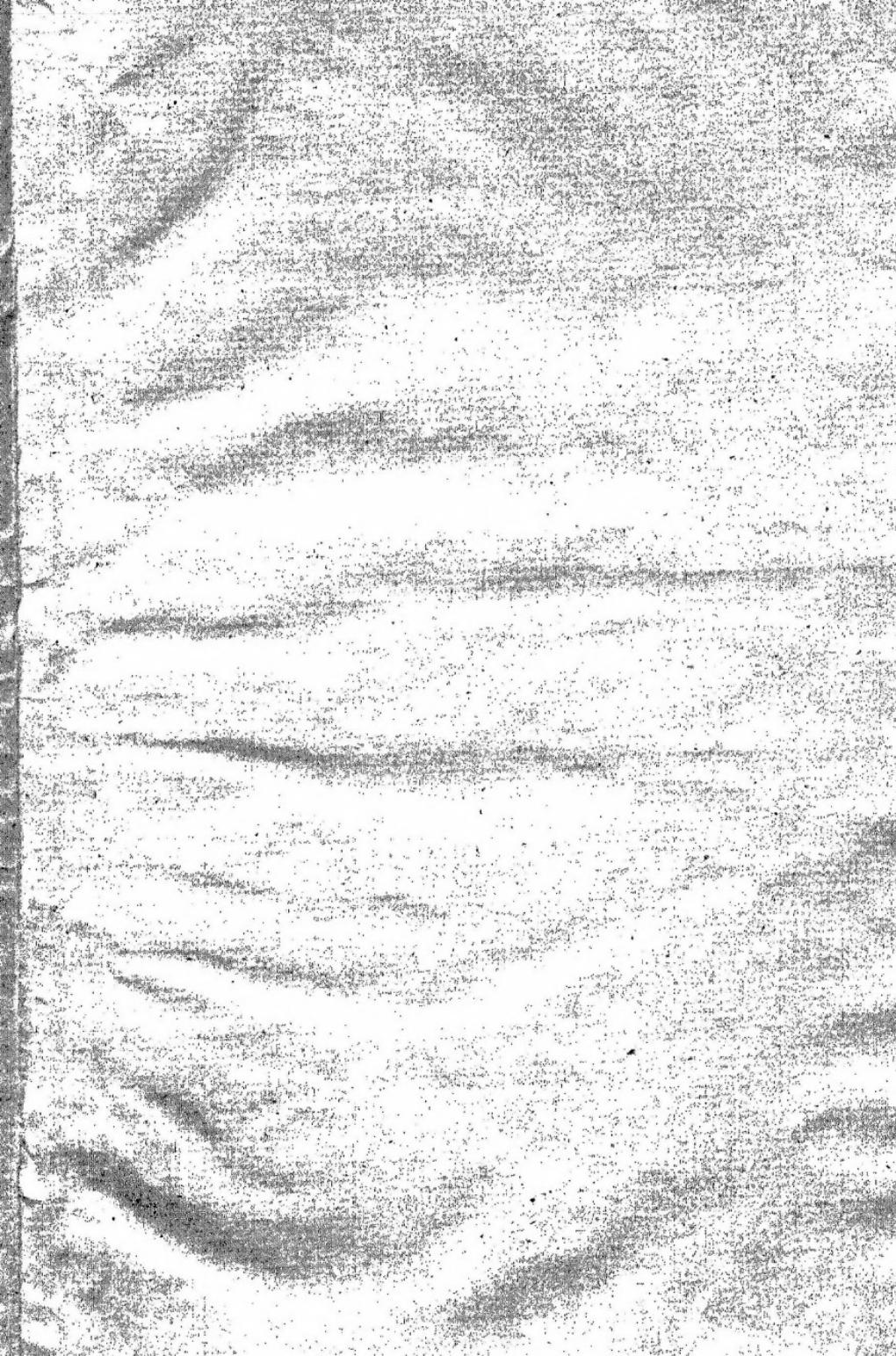


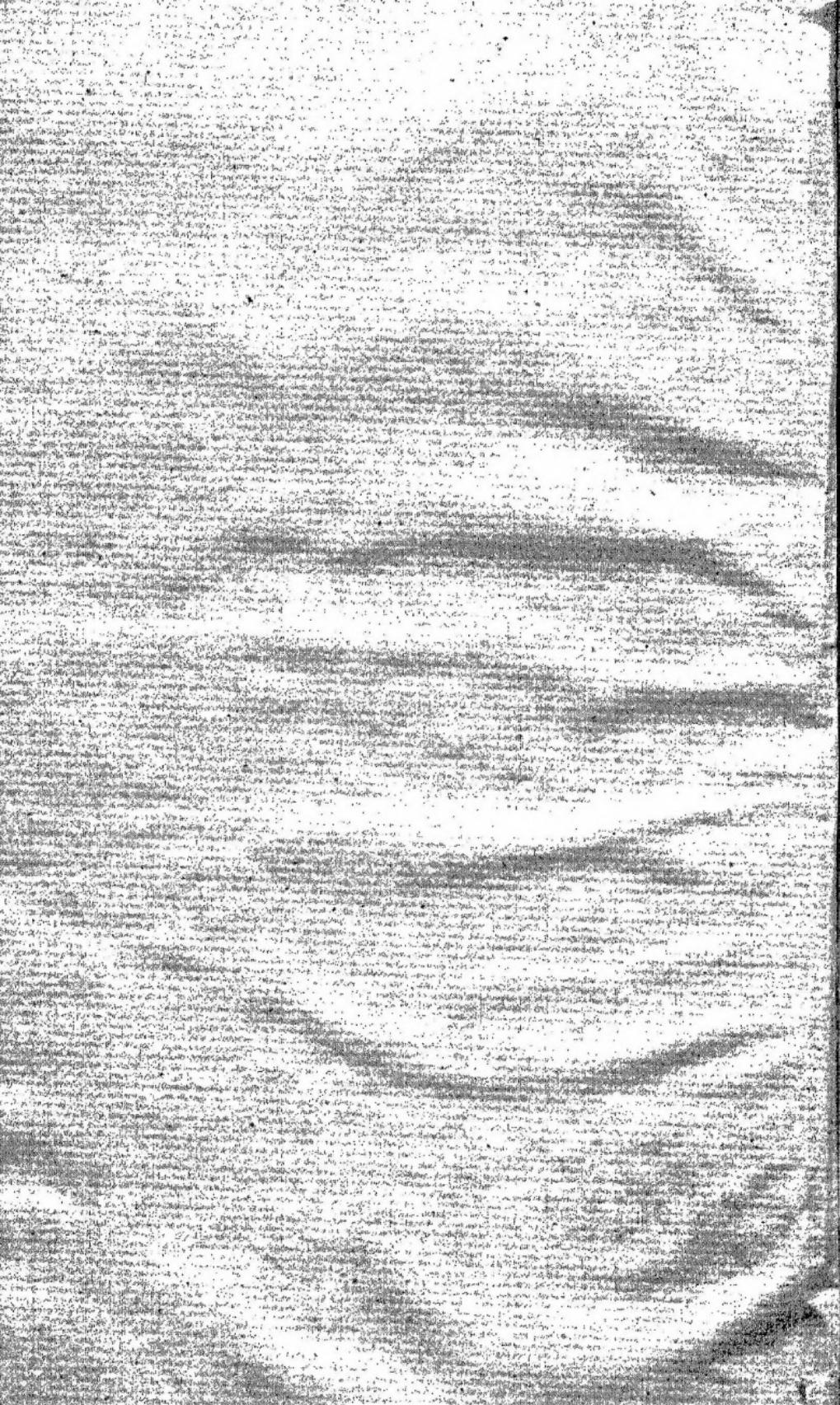
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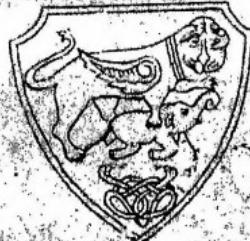
# DESCRIPTIVE LIST OF EXHIBITS

IN THE

## ARCHÆOLOGICAL SECTION

OF THE

### NAGPUR MUSEUM.



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DESCRIPTIVE LIST OF EXHIBITS  
IN THE  
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OF THE  
NAGPUR MUSEUM.

The figures in brackets refer to the numbers found on the sculptures. They seem to have been put there by Pandit Hirananda, the author of 'The List of Sculptures.'

\* Inscribed sculptures are marked with an asterisk.

A.—BRAHMANICAL SCULPTURES.

A 1.—Sculpture (ht. 2' 2") of greyish buff-coloured sandstone, (A 1.) in good preservation representing Chandra, the Moon, seated cross-legged in an arched niche surrounded by a border of leaves, probably meant for rays. The seat consists of a chariot drawn by ten horses, five on each side, and provided with two wheels. The god holds a lotus-bud in his right hand. His left hand, which rests on his lap, is partially damaged, and must have been held down originally in the boon-granting attitude (Skr. *varadamudrā*). He wears a peculiar cap, hemispherical in shape, as well as a necklace. There is a headless animal sitting on his right thigh which can be identified with his cognizance, a hare. In front of him is his charioteer with mutilated head—(Pl I, fig. a).

The sculpture is said to have come from Mandla.

The following description of this god occurs in an ancient manuscript, called *Silparatna*, preserved in the Palace Library at Trivandrum :—

स्वचे विधातव्यः श्रेताम्बरसमावृतः ।  
दशश्वानाश्वसंयुक्तमारुदः स्यादनं पुष्पम् ॥  
द्विभुजो दक्षिणे पाणौ गदां विभ्रत्पृष्ठदरीम् ।  
वासस्थवरदे हस्ते शशाङ्कश्च निरूप्यते ॥ १ ॥

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Again, in a quotation from the *Matsya-Purāna* contained in Hēmā-dri's *Chaturvargachintāmani*, the description runs thus :—

“ चन्द्रः इवेतवपुः कार्यः इवेताम्बरधरः मभुः ।  
 चतुर्वर्णद्विमहातेजाः सर्वाभरणभूषितः ॥  
 कुमुदौ च लितौ कार्यै तस्य देवस्य हस्तयोः ।  
 कान्तिर्मूर्तिमती कार्या तस्य पाश्वेतु दक्षिणे ॥  
 वासे शोभा तथा कार्या रूपेणाप्रतिमा भुवि ।  
 चिह्नं तथाश्य सिंहाङ्कं वामपाश्वेऽर्कवङ्गवेत् ॥  
 दशाश्वं च रथे कार्यै द्वेचक्रो वरसाधौ ।”  
 “ इवेतः इवेताम्बरधरः इवेताश्वः इवेतभूषणः ।  
 गदापाणिर्द्विवाहुम्भु कर्तव्यो वरदः शशी ॥ ”

(A 2.)

A 2.— An elaborately carved sculpture (ht. 4' 1 $\frac{1}{2}$ ) of buff-coloured sandstone, in two fragments, considerably damaged, especially in the middle. The main figure, which is almost completely missing must have been a standing Sūrya, the Sun-god, as is indicated by the seven horses along the base. The secondary figures on either side are almost exactly alike. Just above the head of the central image, which is encircled with an ornamental halo, is a somewhat crude form of a *Kirtimukha* arch ending in a *makara* at the sides. Over this is a four-armed male figure with mutilated head, seated cross-legged, on what appears to be a skin. It holds a vase in the lower left hand and a staff in the upper right hand. Above and to either side of the head of the central Sūrya is the figure of a flying *gandharva* bearing a garland, and supporting on the sole of his upraised foot a seated figure now lost. Below this on each side appears to have been another seated figure, both of which are also lost, while the extreme right and left corners of the composition are occupied by standing figures, now badly damaged, supported on what seems to be a lotus or lotus-leaf upheld by the *makara* terminating the arch. Below each *gandharva* is a kneeling figure wearing a conical cap, and holding what looks like a bow, facing away from the central image. Supporting all these is a leogryph standing upon a disproportionately small elephant, below and in front of which is a much larger standing figure with a female devotee kneeling at its feet. The face of the standing figure on the proper right is damaged. It holds a style in the right hand and a palm-leaf in the left. The head of the corresponding figure on the proper left is partially damaged. The right hand contains a double-edged sabre, while the left is held down loosely. Both these figures wear a number of ornaments and pointed beards. The pilasters supporting the *makara* arch mentioned above are each decorated with a *chaursi*-bearing female standing in a conventional attitude. Below each of these are two figures seated apparently on the yoke of the chariot. Immediately under the feet of the main figure and over the central horse is a clumsy representation of Aruna, the charioteer—(Pl. I, fig. b).

The *provenance* of the sculpture is unknown.

A 3.—Sculpture (ht. 2' 4 $\frac{1}{2}$ ") of red sandstone, partly carved in the round. The main figure is that of *Sūrya* (?), the Sun-god, standing. He has two arms, one of which is partially damaged. He holds a lotus flower in either hand. Behind his head is a plain halo, and on either side of it is a two-armed female figure seated cross-legged holding a lotus bud in each hand. He wears a diadem, a sacred thread and other ornaments. He is flanked by two attendants, one on each side, holding a sabre in one hand and standing in a conventional attitude. It is worthy of note that both of them possess a horse's head. They may be taken to typify the seven horses by which *Sūrya*'s car is generally represented to be drawn and thus, in a way, to settle the identification of the main figure. The characteristic pose of the main figure also leads to the same conclusion—(Pl. I, fig. c.).

The sculpture appears to be old. It is said to have come from Chanda.

A 4.—Sculpture (ht. 2') of white marble, apparently modern. It consists of a four-armed figure of Vishṇu seated astride on Garuḍa's back with Lakshmi on his left knee. His upper right hand holds a lotus, while in the corresponding left there is a discus (Skr. *chakra*). His lower right hand is held down against the right knee, palm outwards. In the centre of the palm is a lotus-mark. His lower left arm, in whose hand he holds the conch, is placed round the waist of his consort. He wears a tiara, ear-rings, necklace and bangles. The right arm of Lakshmi is placed over Vishṇu's left shoulder, while her left hand holds a lotus. She too wears a crown. The Garuḍa figure below is represented in the conventional attitude, and is in its turn borne by a serpent with expanded hood. Serpents form ornaments round its forehead, ears, neck, arms and legs. It is noteworthy that the left leg of Vishṇu is supported by a coiled serpent resting upon the right knee of Garuḍa. The sculpture is partly in the round. It is said to have come from Mandla.

A 5.—Sculpture (ht. 5' 5") of black marble, mutilated in a few places. It consists of four separate fragments, *viz.*, the arch, the two uprights supporting the arch, and the main central figure. The main figure is that of Vishṇu as is apparent from the *śrīvatsa*-mark on his bosom. The god was evidently four-armed, but all the hands with their attributes are lost. He is shown as standing upon a pedestal bearing two kneeling female devotees in front. His head is encircled with two concentric halos. He wears a high tiara, ear-rings, torques, necklaces, bracelets and a sacred thread. His lower garment is fastened round his wrist by means of an elaborate ornamental girdle, composed largely of ropes of pearls, with dependent chains of the same. The knees are represented by a slight protuberance. To either side of the main figure are two attendants, standing under a projection, one of whom is placed in front and the other on the side. The attendant in front to the proper right holds an indistinct object in the left hand. The

projection as well as the attendant in front to the proper left is completely missing. Just over the head of the main figure are two flying *gandharvas* carrying garlands. Between them is what looks like a banner with streamers. The arch which surmounts all these is shown as issuing out of *makara* heads, one on each side. It is trifoliate in shape, and supports three niches, each adorned by a cupola. Of these, the central one contains a seated figure with apparently four arms, two of the hands being held in the lap in the position of the *dhyānamudrā*; while the other two niches show standing figures, the details of which are indistinct. The props and their entablatures are adorned with panels containing representations of several of the *avatārs* of Vishnu. The centre of each panel is slightly advanced, and bears the figure of a particular *avatār* with an attendant on either of the recessed sides, the order being the Matsya, Kūrma, Varāha and Nṛsiṁha *avatārs* on the proper right, and the Rāma, Balarāma, Buddha and Kalkī *avatārs* on the proper left, the former series running upwards and the latter downwards. Such of these figures as are not represented in a standing posture are placed over a pedestal (Skr. *pitha*). The entablatures are crowned with three cupolas, one upon each recess—(Pl. II, fig. a).

The design and general appearance of the sculpture are very similar to those of A 6. It must therefore be ascribed to the 11th or 12th century A.D. It is said to have come from Nimar.

\* A 6.—Sculpture (ht. 4' 9 $\frac{1}{2}$ ") of black marble, in three distinct fragments consisting of the main figure, and two pillars with attendant *chauryi*-bearers. The main figure is that of Vishnu, four-armed, and standing upon a roughly executed lotus. The lower portions of the two arms on the proper right are completely missing. The upper and lower arms on the proper left hold the discus (Skr. *chakra*) and the mace (Skr. *gadā*) respectively. Behind his head is a highly ornamental halo. He wears an elaborate diadem, several ornaments, a Brahmanical thread and a garland coming down to the knees. The girdle with which the lower garment is fastened to the loins is very broad, and is held in the middle by means of a buckle. The tassel of the girdle hangs in three separate folds, one on each thigh, and the third between the legs. To either side of the head of the main figure is a flying figurine, carrying a garland in its hands. The main figure is attended by a male and a female figure on each side. The two latter are standing behind the two former which are shown as kneeling with folded hands. The front face of the pedestal bears in the centre a four-armed goddess, probably Lakshmi, seated cross-legged, wearing a tiara and other ornaments, and holding in the upper right and left hands a lotus, and in the lower left a water-jar (Skr. *kulasī*). She is worshipped from either side by three female devotees, kneeling one behind another with folded hands. On the right and left upright borders of the fragment containing the main figure are carved all the ten *avatārs* of Vishnu in the order of their descent, viz., the Matsya, Kūrma, Varāha, Nṛsiṁha, Vāmana, Rāma Paraśurāma, Balarāma, Buddha and Kalkin. Immediately above the figurines representing the Nṛsiṁha and the Paraśurāma *avatārs* is placed a

leogryph (Skr. *vyalī*). The *chauri*-bearers over the jambs also wear tiaras and stand in the conventional attitude, i.e., with the weight on one hip. They each wear a flat girdle besides many ornaments. The figure to the proper right holds a fly-whisk horizontally in both hands, while that on the proper left holds the same by the right hand over the head. Her left arm is missing. Their ear-rings and the treatment of their hair are noteworthy. The extreme edges beyond the jambs are decorated with rampant leogryphs. Just behind the head of the last kneeling figure to the left on the front face of the pedestal is an inscription in Nāgarī which reads:—*Rāuta Mālha*.

Along the base of the pedestal on the front face is another epigraph in Nāgarī which reads:—*Rāuta Fijākha...Rāuta Sri Pratāpa-sinha...Rāuta Chāndra...Rāuta Fālhana*.

In a recess behind the third kneeling figure to the right side of the front face of the pedestal is a figurine seated in the *līlāsana* posture with hands folded in adoration. Beneath it is an inscription in Nāgarī. It reads:—

1. *Sūlha*,

2. *īa*.

The foregoing names seem to refer to the donors of the image and their wives.

From the characters of the inscriptions the sculpture may be attributed to the 11th or 12th century A.D.

The carving is boldly executed and is not wanting in artistic beauty.

The sculpture is said to have come from Ratanpur.

\* A 7.—Sculpture (ht. 4' 8") of buff-coloured sandstone in three fragments. The main figure is that of Vishnu, four-armed, standing on a lotus under an arch, the central portion of which is missing. Three of his arms are broken. However, two of his attributes including the conch-shell (Skr. *sakha*) have been preserved and are placed on the shelf below the image. He has an ornamental halo and wears a high diadem, ear-pendants shaped like a *makara* (Skr. *makara-kundala*), torques, necklaces, bracelets and a sacred thread. A girdle adorned with pendants decorates his waist, and a garland is thrown round his body and reaches down to his knees. His lower right hand, which is held downwards with open palm, carries what appears to be an elaborate lotus-stalk. Under his lotus seat is the figure of a goddess seated cross-legged in front over a coiled serpent. The head of the serpent is visible just under her feet. An expanded cobra-hood surmounts her head. She is flanked by two kneeling attendants facing her, one from each side, with folded hands. They appear to

(A 27.)

be *nāgas* from the shape of the lower part of their body and from the existence of the outspread cobra-hood over their head. To each side of the main figure is a diminutive female *chaurī*-bearer standing in the conventional attitude. Flanking the arch behind his head are three flying figurines, one a male and the other two females, carrying garlands. Under the female figurines on the proper right is a four-armed figure seated cross-legged in a niche. One of his arms is broken. In the upper right arm is a lotus, and in the lower right and the upper left a musical instrument. The corresponding figure on the proper left is squatting sideways embracing some indistinct object. Immediately under the upper right and left elbows of the main figure is a small figurine, seated cross-legged on a lotus and holding a lotus and a water-vessel (Skr. *kahuśa*) in the right and left hands respectively. Over its head is an outspread cobra-hood. In a projection to its proper right are two kneeling devotees, a male and a female, the former with close-cut hair and a beard. Below them are two male figures holding what looks like a *kalaśa* with both hands. The corresponding figures on the proper left consist of a standing devotee with head missing, and two females each holding a *kalaśa* between its hands. At the bottom of the right margin of the sculpture is a two-armed figure seated cross-legged, holding a flower in its left hand over the bosom. Of the other hand only the palm held down in the attitude of offering a boon (Skr. *varadamudrā*) is visible. The long ear-lobes, the curly treatment of the hair, and the protuberance of the skull stamp him as Buddha, the ninth *avatār* of Vishṇu. Above him is a standing figure wearing a mitre, a sacred thread, and other ornaments, and holding a damaged weapon in the right hand. Above him, again, there is another standing figure, somewhat larger, wearing a mitre and a sacred thread, and apparently four-armed. The upper right arm is queerly placed over the right shoulder and holds a fish (?), indicating perhaps that the figure represents the fish incarnation (Skr. *matsyāvatāra*) of Vishṇu. The lower right hand is held down, while the lower left holds a discus (Skr. *chakra*) and the upper left a conch. Over this figure are leogryphs standing upon elephants. At the top of the right edge of the sculpture is the boar-incarnation (Skr. *Varāhāvatāra*) of Vishṇu with uplifted snout. The corresponding figure on the left margin of the sculpture represents the man-lion-incarnation (Skr. *Nrisimhāvatāra*). The portion immediately below this figure is missing. After this is a leogryph standing upon an elephant. Then a standing figure with four arms, one of which holds a lotus. Of the remaining three one holds a conch-shell (Skr. *śaṅkha*), another a discus (Skr. *chakra*) and the third a mace (Skr. *gadā*). Hence this also must have been meant to represent Vishṇu. Next, below, is another standing figure, two-armed and holding an indistinct weapon in one hand. This too has a diadem. At the bottom of the left margin of the sculpture is the figure of *Kalkin*, the tenth *avatār* of Vishṇu---(Pl. II, fig. b).

Along the base of the pedestal of the main figure is an inscription in one line which is very much defaced. Its reading is uncertain.

The carving is of a high order. The sculpture is said to have come from Seoni.

A 8.—Sculpture (ht. 2' 6 $\frac{1}{2}$ ") of red sandstone. The main figure consists of Vishnu, four-armed, seated on Garuḍa's back in the *līlāsana* posture with Lakshmi on his left thigh. He has an elaborate halo and wears a mitre, a sacred thread and other ornaments. His upper right hand is broken. In his lower right he holds a conch-shell (Skr. *śaṅkha*) and in his upper left the discus (Skr. *chakra*). By his lower left arm he embraces his consort. The latter wears a peculiarly shaped *makuṭa*. Her face is turned towards her lord's. The right feet of the god and the goddess rest upon the right and left palm of Garuḍa respectively. The latter is represented as flying, and as looking up at the faces of the former. Serpents form his ornaments. His beard is indicated by dots as on the latter Indo-Parthian coins. It may be noted that there is a dwarf under the right foot of Vishnu. The main figure is surmounted by a *makara* arch. Just at its commencement on the proper right is a kneeling female devotee with folded hands. Over her are three flying figurines, one of whom is carrying a garland. Behind them is a kneeling figurine with hands folded in adoration. The jamb of the arch on the proper right is decorated with a leogryph standing upon an elephant. At the bottom of this jamb are two figures, one standing and the other kneeling in adoration. The proper left hand side of the composition is entirely missing.

The sculpture is said to have come from Chanda.

A 9.—Sculpture (ht. 2' 1") of red sandstone, much corroded, representing Vishnu, four-armed, standing. His upper right hand is somewhat damaged, but must have held a lotus. His upper and lower left hands hold the discus (Skr. *chakra*), and the mace (Skr. *gadā*) respectively. He wears a plain halo, a diadem formed of parallel tires, a sacred thread and other ornaments. The arch under which he stands is very peculiarly formed. The right end of it exhibits an elephant and the left a horse with its rider. The intervening portion consists of seven dwarf-like figurines, five of which are seated cross-legged with a sword in one hand and a water-vessel (Skr. *kalaśa*) in the other. The two others are standing, one to each side of the diadem of the main figure. At the foot of the latter are two kneeling devotees, one on either side and behind each is a *chauri*-bearer standing in the conventional attitude.

The sculpture appears to be old. It is said to have come from Chanda.

A 10.—Sculpture (ht. 3' 1") of buff-coloured sandstone. It contains a figure of Vishnu four-armed, seated in the *līlāsana* posture with Lakshmi on his left thigh. He wears a diadem, a necklace, a girdle and other ornaments. The tassel of his girdle hangs down in front where it is spread out. In the upper and lower right hands he holds the mace (Skr. *gadā*) and the conch-shell (Skr. *śaṅkha*), respectively. In the upper left hand he carries a lotus, the lower left supporting his consort. No

(A 16.)

(A 17.)

(A 21.)

halo encircles his head. His consort wears a diadem, ear-rings and a few other ornaments. The facial expression of both the god and the goddess is altogether devoid of life, while their postures are sadly artificial. At either extremity of the front face of the pedestal of the main figure is placed a peacock with expanded tail in a recumbent posture. In between them are three figures seated cross-legged, each in a particular devotional attitude.

The appearance of the sculpture is quite modern. It is said to have come from Mandla.

(A 38.)

A 11.—Sculpture (ht. 2' 10") of red sandstone, much defaced. It contains a figure of Vishnu (?), four-armed, standing under a *makara* (?), trifoliate arch with a *kirtimukha* decoration in the centre. The *makaras* at the extremities of the arch are completely damaged. The main figure has a plain halo and wears a diadem now broken, *makara*-shaped ear-pendants (Skr. *makara-kunḍala*), a sacred thread, a flat girdle and other ornaments. His garland reaches below his knees. The treatment of his lower garment is similar to that of the main figure in A 4 above. All the four arms of the god are missing together with their cognizances. Along the trifoliate portion of the arch are a row of dwarfish figures, some seated and others standing. On either side of the arch is a figurine seated in the *līlāsana* attitude, carrying a garland in both hands but partially mutilated. Besides the legs of the central image are five secondary figures, two of which are on the proper right side, while the remaining three are on the proper left. Of the former, one is standing and the other seated. The head of the standing figure is missing. In its left hand it holds a wheel (Skr. *chakra*). The seated figure, on the contrary, has a beard and appears to be a devotee, its hands being folded in adoration. Of the three figures on the proper left, one is standing and the rest are seated. The former wears a high head-dress and holds an indistinct object in its right hand. Below it are two seated figures placed one behind the other. The front one is much damaged. That at its back is a female with hands folded on its breasts. Perhaps the damaged figure and this represent the husband and wife who were the donors of the sculpture. Behind each of these two groups is an attendant standing in the conventional attitude.

The sculpture is said to have come from Bhandak.

A 12.—Sculpture (lgt. 5' 8"; ht. 2' 10") of dark-red sandstone, much corroded, representing Vishnu sleeping on the body of the serpent whose expanded seven hoods shelter his head. He is four-armed and wears a tiara, a torque, a sacred thread and a few other ornaments. The tassel of his girdle hangs in three separate folds one upon each thigh and the third in between them. His ears seem to be adorned with *makara*-shaped pendants. His face is badly damaged. In his lower right hand is the conch-shell (Skr. *kaṅkha*). The attribute in his upper right hand is missing. Perhaps it represented a lotus. His upper left hand holds the discus (Skr. *chakra*) and is supporting his head. In his lower left hand is the mace (Skr. *gadā*).

Above him, in high relief, are four figures arranged in a row within what appear to be pillared niches. The one at the proper left extremity represents Brahmā, four-faced, seated cross-legged upon a lotus springing out of the navel of the main figure. One of the faces seems to be hidden at the back. The next is Śiva, seated cross-legged upon his vehicle, the bull. He holds a trident in his right hand. His left hand as well as its attribute is missing. The next, again, is Indra seated in the *līlāsana* posture upon his vehicle, the Airāvata (the white elephant) and holding a thunderbolt in his right hand. The last represents a goddess, probably Lakshmī, standing. She is much bigger than the three preceding figures and, like them, wears a tiara and other ornaments. The lower part of her body as well as her right arm are missing.

Just beside the mace in Vishṇu's lower left hand is a female squatting with legs crossed in a peculiar manner and with palms placed upon each other in the middle of her lap. Her head is missing. She probably represents the goddess Earth. The left extremity of the upper margin of the sculpture is carved with an ornamental design consisting of a row of animals, now indistinct.—(Pl. III, fig. a).

The sculpture is apparently very old. It is now placed in the Museum so as to represent the main figure as standing. In consequence, all the secondary figures are seen out of their natural positions, and particularly, the goddess Earth with her legs up.

The *provenance* of the sculpture is unknown.

A 13.—Sculpture (ht. 2' 3 $\frac{1}{2}$ ") of buff-coloured sandstone representing Vishṇu, four-armed, standing under a *makara* arch. The centre and sides of the arch, as well as the upper extremities of the sculpture, are missing. The main figure has an elaborate halo, and wears torques, necklaces, a sacred thread, and a few other ornaments. His long garland reaches down below his knees. The tassel of his girdle hangs in three separate folds, one upon each thigh and the third in between them.

All his forearms are missing, as also his head. Placed on the capital, as it were, of each of the pilasters supporting the arch is a figurine seated in the *līlāsana* posture and holding what appears to be a staff in either hand. Each of the upright margins of the sculpture is recessed and divided into two compartments by means of a flat band. The upper compartments are alike and are carved with a rearing leogryph standing upon a kneeling elephant. The lower compartment on the proper right margin bears a standing and a seated figure placed one above the other. The former wears a tiara and a sacred thread, and holds an indistinct object in his left hand. His right forearm is missing and his head partially damaged. The latter figure is seated in the boon-granting attitude (Skr. *varada-mudā*) and seems to represent the ninth *avatār* of Vishṇu, viz., the Buddha. His head and right forearm are much damaged. The corresponding figures on the

opposite margin of the sculpture represent the Rāma and Kalkī *avatār* of Vishṇu, respectively. They are placed one above the other. The former of these is standing with a bow in the left hand and an indistinct object in the right. His head is sheltered by the expanded hoods of a seven-headed *nāga*. The latter is diminutive in stature and is riding on a horse facing to the left.

By the feet of the central image are a *nāgī* and a *nāga* one on each side. They are standing in the conventional attitude and seem to have held a *chaurī* in the left and right hands, respectively. They are much damaged. Below either of them is a seated figurine badly broken.

The central portion of the pedestal of the main figure is advanced and represents a seated goddess, probably Lakshmi, with a kneeling female devotee on each side. The recess on either side of this advanced portion contains a similar kneeling devotee.

The sculpture is finely wrought and can be attributed to the 11th or 12th century A. D. judging from its design and general appearance. It probably belongs to the Kalachuri dynasty of Tripuri, as it greatly resembles the Chauhanījogini images at Bhīrāghāṭ and the old fragments scattered in and about the village of Tēwar, the site of the ancient Tripuri. Its provenance is unknown.

A 14.—Sculpture (ht. 2' 6") of buff sandstone representing Vishṇu, four-armed, standing upon a lotus and under a *makara* arch. He has an elaborate halo and wears many ornaments, including ear-pendants, a torque, a sacred thread, a girdle and long garland coming down to his knees. All his four hands are missing, as also his head. The coping-stone of the *makara* arch is shaped into a lotus surmounted by two swans, face to face, pecking at something. The sides of the arch bear figurines in high relief and almost alike. They are arranged in two rows of two placed one over the other. The upper row consists of two garland bearing flying *gandharvas* and the lower of two standing figurines holding indistinct objects. To either side of the feet of the main figure is a *chaurī*-bearer. The one at the proper right is a female while that at the corresponding left is a male. Both are damaged.

Each of the two upright margins of the sculpture is recessed, and divided into two compartments by means of two flat bands placed below the *makara* of the arch. The upper compartment on the right side is carved with the boar-incarnation (Skr. *Varākāvatāra*) of Vishṇu. That on the left is broken. The lower compartment on the proper right contains a rearing leogryph, a standing and a seated figure placed one above and behind another. The head as well as the right forearm of both the figures are missing. The seated figure is represented in the boon-granting attitude (Skr. *varadamudrā*) and is perhaps meant for the ninth incarnation, i.e., the *Bauddhāvatāra* of Vishṇu. The corresponding figures on the proper left are a rearing leogryph and two of the *avatārs*

of Vishṇu similarly placed. The head of the standing figure here is damaged. The figure holds the discus (Skr. *chakra*) in the right hand, the left hand resting upon the left thigh. The remaining figure below is riding on a horse and shows the Kalkī *avatār*.

The sculpture certainly belongs to the same period, and, perhaps, also to the same dynasty as the above. It is well executed in all its details. Its provenance is unknown.

A 15.—Sculpture (ht. 2' 4") of pale-red sandstone, in two fragments. It represents Krishṇa and a *gopī* standing face to face within a pillared *māṇḍapa*. The former is four-armed. He wears a crown, ear-rings, a garland and other ornaments. He holds a discus (Skr. *chakra*) and a cup containing butter in his upper and lower right hands, respectively. In his upper left hand there is a mace (Skr. *gadā*) and in his lower left what looks like a female garment. Between his feet is a jar probably containing butter. The *gopī* in front of him is shown as taking out butter with her right hand from a pot which she holds in the palm of her left. She wears ornaments befitting her status in life. Her head-dress is peculiar. The expression on the face of both figures is lover-like. The right and left borders of the sculpture are each decorated with a leogryph standing upon an elephant and surmounted by a *makara*—(Pl. III, fig. b). (A 45.)

The carving is graceful and possesses a high degree of artistic merit. The sculpture is said to have come from Chanda.

A 16.—A very debased modern sculpture (ht. 4' 2") of white marble (?). It contains within a niche a figure of Krishṇa, four-armed, standing by the side of his consort Rādhā (?). With two of his hands he is playing on a flute (Skr. *muralī*) and, of the remaining, one is placed round Rādhā's shoulders. He wears a diadem embellished with his characteristic peacock tail. The dress as well as the facial expression of both the figures is totally lacking in artistic merit. The sculpture is said to have come from Mandla.

A 17.—Sculpture (ht. 1' 9") of grey granite representing Lakshmī, (A 32.) four-armed, standing under a pillared *makara* arch. She wears an elaborate tiara and a few other ornaments. Her lower garment is quite simple. She holds in the upper right and left hands a lotus and a discus (Skr. *chakra*), respectively. Her lower right hand is held down, the corresponding left arm being broken. To either side of her are two female *chauri*-bearers, standing one behind the other in the conventional attitude.

The provenance of the sculpture is unknown.

A 18.—Statue (ht. 3' 6") of steatite, representing a Garuda seated (A 19) in the *ālīḍhāsana* posture. He wears a highly ornamental halo, a diadem in five tiers, ear-rings made of serpents, torques, necklaces and a flat girdle. It is worthy of note that he wears also a helmet, clear

traces of which are seen on his face. There is a peculiar ornament over his elbows, made apparently of *rudrāksha* beads. His lower garment is interesting, consisting as it does of a pair of tight drawers, reaching only half way to the knee. They are chequered in appearance. Both the forearms of the figure are missing. The nose is somewhat broken. On either shoulder is what should be construed as a wing wrought in a conventional manner. One foot is missing, while the other is damaged—(Pl. III, fig. c).

The sculpture is very realistic and deserves a high rank as a work of art. It seems to be comparatively old. It is said to have come from Mandla.

(A 21.)

A 19.—Statue (ht. 2' 1 $\frac{1}{2}$ ) of white marble representing Garuda seated in the *ālīḍhāsana* posture on a serpent with expanded hood. His ornaments are formed of serpents only. Even his head-dress consists of nothing but a circlet of hooded serpents, with another hooded serpent serving as the crest. His nose is a pronounced beak. His left elbow and knee rest upon a serpent with uplifted and expanded hood. It is remarkable that a lotus bud flanked by two serpents springs out of the hood of the reptile which forms his vehicle. The main figure wears across its back a scarf which is brought forward and thrown over both its shoulders.

The sculpture is said to have come from Mandla.

(A 5.)

A 20.—Statue (ht. 9') representing Hanumān, standing, holding a mace (Skr. *gadā*) with the right hand over the right shoulder, the left being closed and held up. He wears a somewhat peculiarly shaped cap and a simple under-garment. His tail is raised over his head. He leans with his right elbow upon his up-raised right knee.

The whole of the sculpture is besmeared with red lead. Its provenance is unknown.

(A 4.)

A 21.—Sculpture (ht. 2' 4") of rough red sandstone, much corroded, containing a figure of Śiva, four-armed, seated cross-legged in the *paryāṅka* posture, apparently in meditation. He has a plain halo, of which only the lower part is properly cut. He wears a crown composed seemingly of six tires, on the front of which is the figure of the goddess Gaṅgā. The moon on the head and the eye on the forehead are faintly traceable. His ears are adorned with pendants of snakes and all his other ornaments are also composed of the same reptiles. His upper right hand carries a *nāga* figurine whose hands are joined in adoration. The broken upper left hand was, probably, occupied in the same manner. His lower right and left hands are joined together at the centre of his chest. Under them there is an indistinct object, only a portion of which is visible—(Pl. IV, fig. a).

What the *nāga* figurines in the right and left hands of the main figure denote, it is difficult to decide.

The sculpture is said to have come from Bhandak.

A 22.—Sculpture (ht. 4' 10") of red sandstone, in good preservation, containing a figure of Siva, four-armed, standing under a cinqfoliate arch, composed of a snake on each side, and the *kṛitimukha* decoration in the centre. He has a plain halo and wears a high head-dress with figures of the goddess Gaṅgā and the moon in front, one over the other. He wears also several ornaments, including an elaborate torque and girdle and a garland coming down nearly to his ankles. The tassel of his girdle is seen in between his legs and touches the bottom of the garland. His lower garment is treated in a peculiar way. It consists of two flat bands, one below the other, running round his thighs. He holds in his upper and lower right hands a trident (Skr. *trisūla*) and a rosary of *rudrāksha* beads respectively. In his upper and lower left hands are a cobra with expanded hood, and a spouted water-vessel (Skr *kalaśa*). In a recess beside his lower right and left hands are figurines, one on either side, representing Kārttikēya seated on a peacock in the *līlāsana* posture, and Gaṇeśa in a similar attitude holding an indefinite object in each hand. By the feet of the main figure are two male attendants, one on each side, the one holding a *trisūla* in his left hand and the other a skull-crowned staff in his right respectively. In a niche by the side of either of these figures is a female *chauri*-bearer standing in the conventional attitude. The front face of the pedestal is carved with a seated female on the right and a bull on the left side, facing each other—(Pl. IV, fig. b).

It is worthy of note that the stone between the several attributes of the main figure and the lower surface of the slab is not cut away, but carved in such a manner as to give it the appearance of a cushion or pad.

The sculpture is finely executed in all its details. It is comparatively old.

It is said to have come from Bhandara.

A 23.—Sculpture (ht. 2' 5") of red sandstone, partially damaged, (A 12.) containing a figure of Siva, four-armed, seated in the *līlāsana* posture over a cushion on the back of a bull, with Pārvatī, also four-armed, on his left thigh. He wears a diadem one-half of which is missing, a torque, a sacred thread and other ornaments. He holds in his upper and lower right hands respectively a trident and an oval object, probably a skull. In his upper left hand is a hooded snake. His lower left hand is placed on the left side of his consort. The head of the latter is defaced, as well as her upper left arm and both breasts. Her upper right hand holds a lotus bud, the lower right being placed round Siva's shoulders. In her lower left hand is an object similar to that in Siva's lower right hand. Only the right thigh of Pārvatī seems to have any support at all, so that it is hard to imagine how she could maintain her seat. Not only this, but the size and shape of the bulb which forms the vehicle which is much too diminutive to stand the weight of two persons,

betray a lack of artistic perception on the sculptor's part. The top corners of the sculpture are carved with two seated figures in high relief, one on each side, holding a trident in the right hand. On the proper right the main figure is Gāñśa standing. The corresponding figure on the proper left is that of Kārttikēya, standing upon a peacock. The left foot of Pārvati is placed on a projection over the pedestal. In niches on the front face of the pedestal are four figurines seated in different attitudes. Especially the attitude of the last one on the proper left deserves notice. It is probably meant to be dancing.

The sculpture is said to have come from Chanda.

- (A 9.) A 24.—Sculpture (ht. 2' 4") of black marble, representing the head of Śiva surmounted by a wreath of skulls. Its plaited hair bears in front a crescent, the back being covered over by means of an elongated cap. It is massive in its proportions and the frontal eye in the centre of the forehead is clearly visible. The teeth are set in relief, particularly the corner ones being truly indicative of the ferocious nature of the god. There are pendants made of hooded snakes in his ear-lobes. The head rests upon a roughly-cut pedestal.

The sculpture appears to be modern. It is said to have come from Nimar.

- (A 40.) A 25.—Sculpture (ht. 2' 6") of red sandstone, partially damaged, representing Śiva, four-armed, standing. He wears a crown, ear-pendants of snakes, a torque, a sacred thread and a garland reaching down below his knees. He holds in his upper right hand a peculiarly shaped weapon, probably an elephant-goad (Skr. *ankuśa*). The attribute in his lower right is missing. In his upper and lower left hands are a *nāga* figurine and a trident, respectively. To his proper right is a male devotee, kneeling, with uplifted face and hands folded in adoration. The corresponding figure on the proper left is, perhaps, a bull, the god's vehicle. The main figure is standing with the weight on his left hip.

The sculpture is said to have come from Bhandak.

- (A 22.) A 26.—Sculpture (ht. 3' 6 $\frac{1}{2}$ ) of black marble, somewhat damaged, containing a figure of Śiva, four-armed, seated upon a pedestal in the *līlāsana* posture with Pārvati, also four-armed, on his left thigh. He wears an elaborate tiara (bearing the goddess Gaṅgā and the moon), a torque, a necklace, a sacred thread and several other ornaments. There is a crudely-carved halo encircling the head of both the god and the goddess. The god holds in his upper and lower right hands a trident (?) and a human skull (?) respectively. The right ear of the god is damaged. In his upper left hand is a cobra with expanded hood. His lower left arm is placed round the left side of his consort. The upper right hand of the latter is held up, palm outwards, showing an indistinct object. The lower right arm is placed round the shoulders of Śiva. In her upper and lower left hands are indistinct objects,

probably a mirror and a book, respectively. There is a flying figurine carrying a garland at each of the upper corners of the sculpture. The lower corners are each occupied by an attendant holding a skull-crowned staff. It may be observed that the two flying figurines at the top are largely hidden by the hands of the main figures. Just by the feet of the main figures is a figurine squatting, holding a sabre (?) in the right hand and a staff in the left. Its head is missing. On the front face of the pedestal just below Śiva and Pārvatī are their vehicles, a bull and a lion respectively. In between the two is a dwarf-like figure seated in a peculiar way and holding a sabre in the right hand and a shield in the left.

The nature of the stone as well as the design and general appearance of the main figures bears a striking resemblance to those of A 5 and A 6. The sculpture can therefore be attributed to the 11th or 12th century A.D. It is said to have come from the Mahadeokund at Ratanpur.

A 27.—Sculpture (ht. 1' 8") of coarse granite, representing Śiva, four-armed, seated cross-legged. He wears a simple diadem, ear-pendants of snake, and a few other ornaments. He holds a trident and a rosary of *rudrāksha* beads in his upper and lower right hands respectively. In the corresponding hands on the proper left are a skull-crowned staff and a human head (?). The sculpture is much defaced and its artistic merit cannot be properly gauged. Curiously enough, the stone between the pendant in the right ear and the trident is not cut away. (A 39)

The provenance of the sculpture is unknown.

A 28.—Sculpture (ht. 2') of red sandstone, much defaced and damaged, containing a figure of Bhairava, four-armed, standing. All the hands except one are broken. He wears a quaint head-dress encircled with a wreath made up of snake heads at the back. His other ornaments include a garland of skulls reaching down to his ankles and a girdle of the same material. In his lower left hand, which is not broken, he holds a cup which, according to Hindu mythology, is formed of the crown of Brahmā's head. To either side of him is a male attendant standing in the conventional attitude, the one on the proper right holding a skull-crowned staff in his right hand. At the foot of the latter is a dog with up-curled tail, fawning and facing to the right—(Pl. IV, fig. c). (A 11.)

The sculpture brings out the real significance of the scene which it is meant to represent. It looks fairly old. It is said to have come from Chanda.

A 29.—Sculpture (ht. 3' 6") of red sandstone, in pretty good preservation, containing a figure of Bhairava, an *avatār* of Śiva in his angry form. He is four-armed and has a dog at his left foot whose head is mutilated. He wears a head-dress made of a coiled serpent with two heads facing to the front. Another serpent is draped round his whole body and brought across his left ankle, the tail being hung on

(A 6.)

his breast so as to form a sort of necklace. He wears moustaches turned upwards in a peculiar fashion. He holds in his upper and lower right hands a *damaru* and a sabre respectively, the latter being somewhat damaged. In his corresponding left hands are a shield and a spike (?). His features are rather Mongolian, and are totally inartistic. The dog, however, is well proportioned.

The image is nude as usual and wears an anklet of skulls round his right ankle.

The sculpture is said to have come from Nimar.

- (A 53.) A 30.—Sculpture (ht. 4' 7") of granite, containing a figure of Gañësa (ht. 2' 3"), four-armed, seated cross-legged on a rectangular pedestal. The god wears a floral wreath round his head, a necklace, and a sacred thread. His ears are spread out. His trunk rests upon a rice-cake (Skr. *môdaka*) in his upper right hand. In his lower right hand is a rosary of *rudrâksha* beads. By his upper and lower left hands he holds an axe. His forehead contains two semi-circular marks, one over the other. In a niche on the pedestal is a rat, the god's vehicle.

The sculpture is besmeared with a red lead. It is in very good preservation. It is said to have come from Mandla.

- (A 60.) A 31.—Statue (ht. 4' 7") of buff-coloured sandstone, representing Gañësa, four-armed, seated upon a rectangular pedestal in the *lîlásana* posture. He wears an ornamental diadem, a torque, a necklace, a sacred thread and a flat girdle, the tassel of which is spread out between his legs. His trunk rests upon a pile of rice-cakes (Skr. *môdaka*) in his lower left hand. His upper left hand holds an elephant-goad (Skr. *âṅkuśa*). It is much damaged. In his upper and lower right hands are an axe and a broken tusk, respectively. The latter is perhaps his own which he is said to have used as his only weapon in his fight with the *daiiyas* as the leader of Siva's army. His ears are outspread. He is of massive proportions. On the front face of the pedestal is an oddly-shaped rat, the vehicle of the god—(Pl. V, fig. a).

The sculpture is said to have come from Bhandara.

- (A 25.) A 32.—Sculpture (ht. 2' 10 $\frac{1}{2}$ ") of black marble, defaced and damaged, containing a figure of Kârttikëya standing upon a lotus. The god has six faces and twelve arms, one of the faces being hidden at the back. He has a halo, only a portion of which is visible, and wears a torque, a garland and several other ornaments. Of his six hands on the proper right one is missing, as well as the attribute of another, and among the remaining four, one is held down in the *varâda* attitude, the others having a thunderbolt (Skr. *vajra*), a dart (Skr. *prasaka*), and a sabre each in each. Again, of the six hands on the proper left, one is held up in the *abhaya* attitude, another is broken, and the rest hold a shield, an uncertain object, a bow, and a wild cock (Skr. *kakkuta*). With its mouth touching his lowered right hand is

what appears to be a peacock, the vehicle of the god. Its limbs are much too stout for a bird. Behind it is a female *chaurī*-bearer standing in the conventional attitude. The corresponding figures on the proper left are a kneeling devotee, with a pointed beard and hand folded in adoration, and another female *chaurī*-bearer with right arm upraised. On either of the uppermost corners of the sculpture is a garland-carrying figurine, much damaged. Their attitudes are rather quaint—(Pl. V, fig. b).

The sculpture is somewhat old. It is said to have come from Gomari in the Bilaspur district.

A 33.—Sculpture (ht. 4' 2 $\frac{1}{2}$ ") of grey granite, containing a figure of Khaṇḍōba (?), four-armed, seated cross-legged under a pointed arch and upon a simple cot. He wears a very plain head-dress, rather quaint in appearance, a necklace and bangles. He holds in his upper right hand what looks like a bow without the bowstring. His lower right hand rests upon his right thigh in the *varada* attitude. In his upper and lower left hands are a trident and a lotus bud, respectively. The treatment of all his features in general, and of his eyes in particular, betrays a deplorable lack of artistic instinct in the sculptor who executed the image. Just underneath the cot is an animal having only the semblance of a tail. It looks very much like a pig. It was probably meant to represent the vehicle of the god, namely, a dog—(Pl. V, fig. c).

The sculpture seems to be quite modern. It is said to have come from Mandla.

A 34.—Sculpture (ht. 3' 1") of black stone containing a figure of Pārvatī, four-armed, standing under a very oddly-fashioned trifoliate *makara* arch. She has a plain halo, a diadem, ear-pendants and other ornaments. All her four arms are missing, along with her attributes. At the centre of the arch is a niche containing a figurine, squatting, holding what appears to be a staff (Skr. *dāṇḍa*) in either hand. At each of the lower extremities of the arch are two niches with similar figurines inside. All these wear diadems. Beside each foot of the goddess is a standing female figure and a seated male figure, the latter with hands folded in adoration. The standing figure on the left holds in its right hand an object which is probably an offering to the goddess. All of them are apparently devotees. Their hands are missing. It is worthy of note that the two male figures are seated each upon a lotus springing out of that side of the goddess' pedestal which is immediately below it. The proper right margin of the sculpture is carved with the figures of Kārttikēya riding upon a peacock, a female holding a garland in both hands and a leogryph standing upon an elephant, one above the other. The corresponding figures on the other margin are exactly alike, with the exception that the place of Kārttikēya is here filled by Gaṇeśa, four-armed, seated in the *līlāsana* posture, and holding a double-drum (Skr. *damaru*), an elephant-goad (Skr. *añkuṣa*), and a rice-cake (Skr. *mōdaka*), one in each hand, respectively. The head

(A 35.)

(A 8)

and body of Kārttikēya are missing. It may be noticed that the main figure is partly carved in the round—(Pl. VI, fig. a).

The sculpture is well executed. It is said to have come from Narsinghpur.

(A 18.) A 35.—Sculpture (ht. 2' 9 $\frac{1}{2}$ ") of pale white marble (?), representing Pārvatī, or Simhavāhanī as she is popularly called in these parts. She is four-armed, and standing in front of her vehicle, a lion. She wears an elaborate diadem, big ear-rings, a torque, necklaces and a few other ornaments. She holds in her upper and lower right hands a lotus bud and a conch-shell (Skr. *sāṅkha*) respectively. In her upper and lower left hands are a bow and a double-drum (Skr. *damaru*). It is curious that the goddess has appropriated to herself two of Vaishṇavi's attributes, *viz.*, the lotus bud and the conch.

The sculpture possesses no artistic merit. Especially the feet of the goddess are much too short compared with the rest of the body. The sculpture is said to have come from Nimar,

(A 30.) A 36.—Sculpture (ht. 2' 1") of dark red sandstone, representing Sivadūti or Chāmundā, one of the manifestations of Dēvī, four-armed, seated in the *līlāsana* posture upon a rectangular pedestal. She is shown as a skeleton holding a trident (Skr. *trisūla*) in her upper right and a double-drum in her lower right hand. In the lower left hand is a skull-crowned staff (Skr. *khaṭvāṅga*), the upper left arm being thrown round the staff and its hand touching the chin. She wears a diadem and ear-rings made of snakes. Between her breasts is a scorpion, one of the cognizances of the goddess—(Pl. VI, fig. b).

The sculpture is realistic and looks old. Its *provenance* is unknown.

A 37.—Sculpture (ht. 3' 5 $\frac{3}{4}$ ") of dark-red sandstone, containing a figure of Chāmundā or Chandikā, one of the manifestations of Dēvī with six arms, three on either side, standing upon a demon lying prostrate. She is shown as a skeleton and has apparently three faces. She wears an elaborate tiara, a garland of skulls and a few other ornaments made of snakes. In the three hands on the proper right she holds a sword, a trident and a dagger respectively. One of the hands on the proper left is missing, one is placed on the goddess' bosom, and the third holds a cup. The front face of the goddess is defaced, and, of the side faces, that on the proper right alone is entire. Its projecting teeth are very conspicuous. Beside the right foot of the goddess is a skeleton, standing in a queer attitude and holding a *damaru* in the right hand and a cup in the left. Here as well as in the case of the main figure the cup seems to be meant for drinking blood from. The prostrate figure below is resting its head upon its left hand. Behind its head is a figurine kneeling with hands joined in adoration.

The sculpture clearly exhibits the fierce and blood-thirsty nature of the goddess and looks fairly old. Its provenance is unknown.

A 38.—Sculpture (ht. 2' 3") of buff-coloured sandstone, much damaged, representing Chanđi or Kātyayanī with ten arms, five on either side, slaying the buffalo-demon (Skr. *mahishāsura*). She wears a simple tiara, torques, necklaces and a girdle. Of the five hands on the proper right, only one is entire and holds a sabre. The corresponding hand on the proper left has a shield. The rest are broken. Her right foot is placed on the back of the buffalo-demon, whose human form is shown as coming out of the animal after its head has been severed. The human head is missing. The severed animal head is lying on the pedestal. The demon is attacked from behind by the lion, which serves as the vehicle of the goddess. (A 7.)

The carving is fairly good, the design being excellent. The sculpture appears to be old. It is said to have come from Bhandara.

A 39.—Sculpture (ht. 2' 1 $\frac{1}{4}$ ) of pinkish white sandstone (?), containing a figure of Kālī or Durgā as she is popularly styled, standing, with ten heads, ten arms, and ten legs. On each head is an elongated diadem. She wears a number of ornaments. In her five hands on the proper right are a conch-shell, a trident, a mace, a spike and a sword respectively. The corresponding hands on the other side hold a discus (Skr. *chakra*), an elephant-goad (Skr. *ankūśa*), a shield, a bow, and a demon's head respectively. Her ten legs are most clumsily placed in a row. To either side of her feet is a figurine, standing, with hands folded in adoration. They too wear diadems. The pedestal is carved with five figurines, dancing and singing and playing on musical instruments. Each of them is placed in a separate arched niche. (A 28.)

The sculpture is devoid of artistic elegance. The insertion of ten arms and ten legs to match with ten heads is awkward in the extreme. The sculpture appears to be quite modern. It is said to have come from Babupeth in the district of Chanda.

A 40.—Sculpture (ht. 11 $\frac{3}{4}$ ) of light-coloured sandstone (?), containing a figure of Kālī or Durgā, as in the previous example. The only differences are that the goddess' attributes are distributed in a slightly altered way and that the attendant figures represent human worshippers of the non-royal class. Further, there are only three figurines on the pedestal, and they are seated in a square niche. The type of the goddess' face is Uriya-like. (A 35.)

The sculpture is very modern. It is said to have come from Babupeth.

A 41.—Slab (ht. 3' 6') of yellowish white sandstone, containing (A 34.) the figure of Kālī or Durgā in the centre and several secondary

figures at the sides. The goddess is similar to the above. The secondary figures on the proper right are arranged in three rows, in arched or rectangular niches, one below another. The first row consists of Hanumān and Gaṇeśa. The face of the former is partially damaged. In both his hands he holds what is probably meant for a lotus bud. A ten-headed snake-hood forms the canopy of the latter. He has four arms. In the second row are Vishṇu (?) and Bhairava. They possess two and four arms respectively. Bhairava's hair is treated so as to look like a ring of flames. The third row contains a cobra with expanded hood flanked by three other cobras, and a fish. The first row on the other side has a god (Virabhadra?) seated cross-legged with sword in hand and a *garuḍa* standing to right with hands joined in adoration. The second row contains Siva, standing four-armed, and the goddess Mahishäsura-Marddini, with ten hands, slaying the buffalo-demon. In the third row are a recumbent bull (Skr. *nandī*) and a tortoise. Just beneath the main figure is a *liṅga* on a pedestal, with an elephant standing below. The fish and the tortoise probably represent the Matsya and the Kūrma *avatars* of Vishṇu.

The sculpture does not possess any artistic value. It is said to have come from Chanda.

(A 31.) A 42.—Sculpture (ht. 3' 7") of red sandstone, representing a goddess, four-armed, seated in the *līlāsana* posture under a tree and upon a raised stool, with a child on her lap. Her diadem consists of three tiers and embellished with what look like leaves, at regular intervals. She wears heavy ear-rings with a peculiar projection at the bottom, a torque, a necklace, and a girdle. By her upper and lower right hands she holds an elephant-goad (Skr. *ankūśa*). In the upper left hand is a noose (Skr. *pāśa*). The lower left hand holds the child. The lower right hand and the left leg of the goddess, as also the face of the child, are partly damaged. Below her on the proper right is an emaciated figure with the left hand raised over its head.

The corresponding figure on the other side is a lion, perhaps the vehicle of the goddess. Only its face is visible.

The carving seems to be good. The sculpture is said to have come from Narsinghpur.

(A 29.) A 43.—Sculpture (ht. 2' 5 $\frac{1}{2}$ ") of buff-coloured sandstone, containing the figure of Gaṅgā (Ganges), four-armed, standing under a *makara* arch upon a lotus, on the back of a crocodile (?). She has an ornamental halo. Her head and two upper arms are missing. In her lower right and left hands she holds a rosary of *rudrāksha* beads and a spouted water vessel respectively. She wears many ornaments. On a projection by either side of her head are three female figurines carrying garlands. The projection ends with a motif resembling a *liṅga*. The goddess is attended by two female *chauri*-bearers standing in the usual attitude. Below her to the right are one standing and two squatting figurines. Their heads are either partially

defaced or completely destroyed. The corresponding figurines on the other side represent two sage-like persons, the one with hands joined in adoration and with elongated legs, and the other seated behind a stag and a hind. The stag is looking at the face of the goddess, while the hind is apparently sleeping. The proper right margin of the sculpture is carved with a woman, kneeling, with hands folded, a female carrying a garland by both hands, a leogryph standing upon an elephant, a *makara*, and a squatting stout male figure placed one above the other. The head of the kneeling figure at the bottom is missing. The corresponding figures on the opposite margin are exactly the same, with the difference that, in the place of the kneeling figure, there is a lion looking up with its left forepaw raised—(Pl. VI, fig. c).

This sculpture is an unique example of its kind and deserves careful study. The presence of the crocodile under the goddess' feet stamps her as Gaṅgā. The co-existence of the stag, the hind and the lion in the same sculpture seems to indicate the connection which the goddess bears to Śiva on the one hand and Pārvatī on the other. It may be noted that the body of the central image is carved in the round.

The sculpture appears to be old. Its *provenance* is unknown.

A 44.—Statuette (ht. 8') of steatite, representing the goddess Vaishṇavī (?), standing, under two concentric pointed arches. The upper one is pierced at intervals. The goddess is four-armed and wears a diadem, a sacred thread and many other ornaments. She holds in her upper right hand a conch-shell and in her lower right a sword. In the corresponding hands on the other side are a trident and an uncertain object, respectively. The uncertain object is rectangular in shape and is quaint in appearance. To either side of her is a standing female devotee with hands resting upon each other in the centre of her bosom. The hair of the one on the proper right looks like the horns of a ram.

(A 3.)

The sculpture appears to be modern. It is said to have come from Jambalghat.

A 45.—Statuette (ht. 7 $\frac{1}{2}$ ) of steatite or soapstone, representing Garuḍa or Agni squatting in the *āśidhāsana* posture upon a lotus. He has a round halo encircled by rays. He wears many ornaments. He has two arms and seems to have had attributes which probably touched his shoulders. His right forearm and left hand are missing.

(A 33.)

There is a hole at the bottom of the lotus seat. The statuette is said to have come from Ratanpur.

#### B.—JAINA SCULPTURES.

B 1.—Sculpture (ht. 6' 5") of black sandstone, much corroded and damaged, representing a Jina, standing. He is quite nude and therefore belongs to the *Digambara* sect. He has a plain halo. His hair is arranged in schematic curls and there is the *ushnīṣha* at its top. He

(B 23.)

has long ear-lobes. In the centre of his chest is the *śrīvatsa* symbol. His right hand is somewhat damaged. Both his legs are entirely broken. To either side of him is a royal attendant standing in the conventional attitude.

The statue looks very old. It is said to have come from Betul.

- (B 24.) B 2.—Sculpture (ht. 7' 3") of dark-red sandstone, representing a Jina, standing. His halo is broken. He has long ear-lobes and the *śrīvatsa* symbol as above. His right forearm and left hand are damaged. To either side of him is a female (?) *chaurī*-bearer (?) standing to the front. Her hips are bent all on one side. Her attitude is very peculiar. She is looking up at the face of the Jina.

The sculpture looks fairly old. It belongs to the *Digambara* sect, the main figure being nude. It is said to have come from Betul.

- (B 25.) B 3.—Sculpture (ht. 5' 1") of dark-red sandstone, representing a Jina, standing. He wears a halo. He has curly hair, long ear-lobes and the *śrīvatsa* symbol as usual. His face is very much defaced. His right hand and legs are broken. To either side of him are a garland-carrying *gandharva* at the top and a standing royal *chaurī*-bearer at the bottom. The latter appears to be a female.

The sculpture is certainly old, and belongs to the *Digambara* sect. It is said to have come from Betul.

- (B 31.) B 4.—Statue (ht. 5' 5") of white marble, representing a Jina, standing. His curly hair bears the *ushnîshâ* as usual. He has a halo broken in many places. His ear-lobes are elongated. His face is very much defaced. Both his forearms are broken. He appears to have had the *śrīvatsa* symbol in the centre of his chest. His navel is deeply cut. His legs are damaged at the knees and left ankle. To the left of his head is a miniature Jina, seated cross-legged in the meditative attitude, with palms resting upon each other in the middle of his lap. The lower part of the figure is mutilated. There must have been a corresponding figure on the proper right. To either side of his legs are a male, standing, with one of his hands raised, and a female, kneeling, with hands joined before the breasts. The raised hand of the former must have been in touch with a hand of the Jina. The male and female figures on each side probably denote a married couple who were among the lay worshippers of the Jina and donors, perhaps, of the statue. They appear to be of royal rank.

The faces of all the four figures are damaged. The statue seems to be fairly old. Its provenance is unknown.

- (B 5.) B 5.—Statuette (ht. 1' 6 $\frac{1}{2}$ ") of black marble, representing Rishabhādēva or Adinātha, seated cross-legged under an ogee arch in meditation as above. His nose, hands and right knee are partially damaged. Above him is a seven-headed snake-hood which is totally damaged.

His hair is arranged in squares, probably meant for ringlets or curls. There is the *ushnīsha* at the top of his head, as also the *śrīvatsa* and wheel symbols in their usual places. He has long ear-lobes. To either side of his head is what appears to be a streamer. Just below where his legs cross is what is probably his cognizance, a bull. It is much mutilated. Along the uprights and the three sides of the arch are arranged the remaining twenty-three *Tīrthaṅkaras* in pairs in the form of a *vimāna*. Each one of them is seated cross-legged in meditation. The corresponding space at the back of the stone is occupied by a Dēvanāgarī inscription of two lines. It reads :—

1. *Samvata(l) 1694 varshē Māha(gha) śu(su) di 5 Sri-Mūlasam-*  
*ghē Saravatīgachchhē Balātkāragaṇē Krudakrumdāchāryān-*  
*vayē Bha.*

*Srī-Padmanadītadāstā [yē] Pra(Bra)hmaśrī-Vādīrājagur-*  
*[ū]padēśāt Poravīḍajñāvī (Jāti)-ya-sā. Sripatabhāryā-*  
*Dhanāśuta-sā. Dēvajī.*

2. *bhāryā - Jivāśuta - chāmgojī - bhāryā - Sanābhāī - dadhvapāsa*  
*Dhanajīplē [h\*] Srī-chaturvimsa [śa]tinityam pranamati.*

"In the year 1694 of the [Vikrama] era, in [the month] Māgha, [and] on the 5th day of the bright fortnight, by order of the illustrious preceptor Brahmaśrī-Vādīrāja who belonged to the āstāya (?) of the famous Padmanādi, to the family of Krudakrumdāchārya, to the Balātkāragaṇa, and to the Sarasvatīgachchha of the renowned sect, the sādhu Sripata of the *Poravīḍa* caste, [his] wife Dhanaī, [their] son, the sādhu Dēvajī, [his] wife Jivāī, [their] son Chāmgojī, [and his] wife Sanābhāī prostrate before the illustrious Lord of Dhanaji, near Dadhava (?) 24 times every day."

The image belongs to the *Digambara* sect and is said to have come from Burhanpur.

B 6.—Sculpture (ht. 3' 2") of reddish buff sandstone, representing the Jina Rishabhadēva or Ādinātha, standing, under a triple umbrella. To either side of the umbrella is an elephant. The Jina has an ornamental halo. Flanking him on each side are nine Tīrthaṅkaras, seated, two pairs above and two pairs below, with a single figure in the centre. Their palms are placed one over the other upon the lap. The pedestal of the main figure is raised in the middle in front. The raised surface is carved in low relief with a bull, the cognizance of the Jina, and a cross-legged Tīrthaṅkara seated between two lions, couchant, to front and above a wheel. In the recess at either side of the raised surface are two more Tīrthaṅkaras in the same posture. Thus there are altogether 24 Tīrthaṅkaras, including the main figure. The same kind of grouping is observed in some of the modern Burmese sculptures representing the Lord Buddha.

(B 14.)

The sculpture is uncouth and is wholly lacking in artistic feeling, and is moreover much worn. It apparently belongs to the *Digambara* sect. Its *provenance* is unknown.

(B 16.) B 7.—Sculpture (ht. 3' 1 $\frac{1}{2}$ ") of buff-coloured sandstone, representing the Jina Rishabhadeva or Ādinātha, in meditation, with palms placed as usual, under triple umbrella which is much damaged. The umbrella is flanked as above by two elephants. The one to the right is broken. The Jina has an ornamental halo. His hair is treated in schematic curls. The *śrīvatsa* and the wheel symbols are seen in their usual places. From above each side of him the Jina is worshipped by two *gandharvas*, one carrying a *chaurī* and the other a garland. Below them is a female *chaurī*-bearer, standing in the conventional attitude. She wears a diadem and several ornaments which seem to indicate her royal rank. The front face of the pedestal is raised in the middle. It contains within a pillared niche the cognizance of the Jina, *viz.*, a bull. It is lying in a recumbent posture to right, flanked by two female devotees, kneeling, with hands folded before their breasts. Below them is a wheel. The ends of the raised surface are carved with two lions, couchant, facing. In a recess at the proper right is a cow-headed figurine holding a *chaurī* (?) in the right hand and a sacrificial offering (?) in the left, with a mutilated squatting female below. The corresponding figurines on the other side are two squatting females placed one over the other. The two figurines in the upper row evidently represent the *sāsanadēvatas*, Gōmukha and Chakrēśvarī respectively. The main figure is nude and therefore belongs to *Digambara* sect. The sculpture is said to have come from Chicholi in the district of Chhindwara.

(B 6.) \* B 8.—Statuette (ht. 1' 4") of white marble, representing the Tīrthaṅkara Ajitanātha, seated cross-legged as usual. His hair is arranged in squares, probably meant for curls. The *ushṇīṣha* and the *śrīvatsa* and wheel symbols occur in their respective places. Excepting the long ear-lobes, all the limbs of the Jina are gracefully proportioned. He wears no ornaments or clothing. He therefore belongs to the *Digambara* sect. Along the front face of the pedestal is a Nāgarī inscription of four lines in the centre of which is the cognizance of the Jina, *viz.*, an elephant. The inscription reads:—

1. *Srī Musala [m] gh [e]*

2. *Samvata (l) 1637 varshē Phāgūṇa (Phālguna) śudi (sudi)  
10 sōmē Bhā. Srī-Guṇakūrttigurūpadēśāt Sam (Sā).*

3. *Kavarā-bhā. Sāhāgadē-su. Sam (Sā) Viradāsa-bhā. Vi-kā-  
madē Srī-Ajitanā—*

4. *th [e] nitya mpranamati,*

"In the illustrious order, in the year 1637 of the [Vikrama] era, on the 10th day of the bright fortnight of [the month] Phālguna, by order of the renowned and worshipful [preceptor] Guṇakīrtti, the sādhu Kavarā, [his] wife Sāhagadē, [their] son, the sādhu, Viradāsa [and his] wife Vikamadē[vī], prostrate daily before the victorious Ajitanātha."

The carving is well executed. The sculpture seems to be modern. It is said to have come from Burhanpur.

\* B 9.—Statuette (ht. 1' 4") of white marble, representing Ajitanātha, seated cross-legged as usual. It resembles B 6 in every detail. Just below where its legs cross is the cognizance, viz., an elephant (?). Along the front face of the pedestal is a Nāgarī inscription in three lines. It continues on the other faces also, but in a single line. It is dated in Saṁvat 1706. It is too badly carved to be deciphered with any accuracy. Besides, it is worn away in some parts.

(B 9.)

The image is said to have come from Burhanpur.

B 10.—Sculpture (ht. 4' 6") of buff sandstone, representing the Jina Saṁbhavanātha, standing upon a crudely carved lotus and under a triple arch flanked, as usual, by elephants with uplifted trunk. He has an ornamental halo. His hair is arranged in small ringlets. His ear-lobes are elongated. He wears no ornaments or clothing. He therefore belongs to the *Digambara* sect. His chest and bosom are very badly cut up. This is presumably due to the vandalism of the opponents of the sect. From above each side he is worshipped by a male and a female *gandharva* carrying a garland. His attendants on either side consist of a royal *chauri*-bearer and a kneeling female devotee placed one below the other. Just below his feet is his cognizance, a horse, running to left. The front face of the pedestal is raised in the middle. This portion contains within a pillared niche the *dharma-chakra* symbol flanked by two lions. The recess to the proper right of this portion is carved with the figure of a goddess seated in the *līlāsana* posture. The corresponding figure on the other side is that of a queer-headed person seated in the same posture and holding a baton in his right hand. These two seem to represent the *sāsanadevatas*, Prajñapti and Trimukha respectively.

(B 28.)

The sculpture is said to have come from Chicholi.

B 11.—Statuette (ht. 1' 4") of black soapstone (?), representing the Jina Supārśvanātha, seated cross-legged in the meditative attitude as usual. His hair is arranged in squares, and bears the *ushnīsha* mark at its centre. The *śrīvalsa* and the wheel symbols are found in their respective places. His ear-lobes are elongated. He apparently belongs to the *Dīghanabara* sect. Along the front face of the pedestal just above the cognizance of the main figure, namely, a *svastikā*, is an inscription in three lines, the last of which is continued on the remaining three faces. It reads:—

(B 3.)

1. *Samvatā (t) 1600 varshē Phāgūna (Phālguna) — vadi 5 śutr (kr̥e) Sṛī Mūlasamghē Bhāttāraka —*
2. *Sṛī Rāmakīrttipratishṭi (thi) ta-Senagaṇe Vaghēravālajnātī (jātī ?) yā-Vāmāri.*
3. *Sra-gōtrē Sā. Dhāujābhā. Bōpātsuta-Sā — Māṇika.— bhrā. (bhā.) Padamā (i) bhrām (bhrā). Ratana bhāryā.*  
*Pasāi (i?) putra Dhāujī i Ste (tē) Sṛī. Supārśvanāthē nityam pranamati (nti).*

"In the year 1600 of the [Vikrama] era, [the month] Phālguna, the 5th day of the dark fortnight, on Friday, the sādhu Dhāujā, [his] wife Bōpāi, [their] son, the sādhu Māṇika, [his] wife Padamāi, [her] brother Ratana, [his] wife Pasāi, [her] son Dhāujī, (all) belonging to the Senagaṇa established by the illustrious and worshipful Rāmakīrti of the auspicious [Jaina] sect, and to the gotrā of Vāmāriśa of the Vaghēravāla caste ; these bow down daily to the victorious Supārśvanātha."

The statuette is in excellent preservation and is apparently modern. It is said to have come from Burhanpur.

(B 10.) \*B 12.—Image (ht. 2' 11") of black marble, representing Chandra-prabha seated cross-legged in meditation as usual. His head is missing. His hands and feet are damaged. The śrīvatsa and the wheel symbols are found in their usual places. The image is nude and therefore belongs to the Digambara sect.

A Dēvanāgarī inscription in two lines occupies the front face of the pedestal. It reads :—

1. *Samvat 1278 Phāl [gunasudī [S]a [nau] Sṛī-Mūlasamghē Valākkkāraganē Sṛī-[Padma] kīrtti [h\*] ॥ Gamgaga [hā] nivayē Sādhu Rālhūbhāryā [Gō] vitiṣutal Rāmadēva sadhu Sōmadē [vā] ā*
2. *Sādhu Chōhi [tha] Sādh[u] Dhāmadēva sādhu [A] madevabhār̥ ya Kā—Sādhu-Dālhūbhāryā Salāshūjāu Sādhu Shāhadasuta-Māringadēvabhāryā Shābhū Sēhadēva [h\*] pranamati(nti) nityam [Sṛī]— — ॥.*

"[In the year] 1278 of the [Vikrama] era, on the day of the bright fortnight of [the month] Phālguna, on Saturday, the pious Padmakīrti of the illustrious [Jaina] order and the Valākkāragana. In the family of Gamgaha, the sādhu Rālhā, [his] wife Gōviti, [their] son Rāmadēva [as also] the sādhu Sōmadēva, the sādhu Chohitha, the sādhu Dhāmadēva, the sādhu Āmadēva, —, [his] wife Kar the sādhu Dālhū, [his] wife Salashūjāu, the sādhu Shāhadā, [his] son Māringadēva, [his] wife Shābhū [and] Sēhadēva prostrate daily [before the Jina]. The victorious—

In the centre of this inscription is the cognizance of the Jina, viz., a crescent.

The image is boldly conceived, though not very old. It is said to have come from Hoshangabad.

\* B 13.—Statuette (ht. 11") of white alabaster (?), representing the Jina Chandraprabha, seated cross-legged as usual. The arrangement of his hair and the treatment of his limbs closely resemble those of B 3. He apparently belongs to the *Digambara* sect. In the centre of the front face of the pedestal is his cognizance, a crescent. Along the same face there is the end of a *Nāgarī* inscription of three lines which runs only in two lines on the three other faces. It reads:—

(Sides and back)

1. *Samvat 1676 varsh [i] 5 Māgha-vadi 8 Srī-kā-Samghē Lādakagadagachchh[e] Bha Sri-Pra-*
2. *tāpkasyāmuāyē. Daghāravāla[s]ākē(khē) Pa[ghō?] rēsva- yāgōtē Dha[r]-maśrī-bhāryā Avā[i].*  
(Front face)
1. *tay [āh] Lashomanasāpramukhapa[m] chaputrā h sabhā [r] yāh sapuirāh Sri*
2. *Chandraprabham  
pranamanti 1 Srī-ka—samghē Namdī  
ta agachchē [Bha] Sri*
3. *[Kri] paṇam pratishti(thi)tam 11 Bāhādarapurē*

"In the year 1676 of the [Vikrama] era, on the 5th day of the dark fortnight of [the month] Māgha, Dharmāśrī —— of the famous Kā —— order, of the Lādakagadagachchha, of the family of the worshipful [and] pious Pratāpaka, of the Dagaravāla Śākha, [and] of the Pa[ghō?] rasvayāgōtra, [his] wife Avāi, [and] their five sons of whom Lashamana (Lakshmana ?) was the chief, together with their wives and sons, adore the victorious Chandraprabha. In the illustrious Ka —— order and in the Nanditaṭagachchha the worshipful and renowned [Jina] was set up. In Bāhādarapura"

The sculpture is well preserved, but is apparently modern. It is said to have come from Burhanpur.

\* B 14.—Statuette (ht. 11½"), of white marble representing the Tirthāṅkara Dharmanātha seated cross-legged in the usual manner. It resembles B 7 in every respect. (B 8.)

His cognizance, viz., a thunderbolt, is seen at the proper right extremity of the front face of the pedestal. Along this face is a crudely-carved āgarī inscription of three lines. This continues on two other faces

also, but in a single line only. It is dated in Samvat 1106. Its reading is uncertain.

The carving cannot lay much claim to artistic merit. It is modern. The image is said to have come from Burhanpur.

(B 26.)

\*B 15.—Sculpture (ht. 5' 8") of black marble, representing the Jina Dharmānātha standing. He apparently belongs to the *Digambara* sect. He has a plain halo which is partly broken. The treatment of his hair is in conventional curls. His ear-lobes are long as usual. They seem to have been adorned with pendants. They are damaged. The *śrīvatsa* symbol is found in its proper place. Both his forearms are missing. There is an incision in either of his legs. He is attended by two *chauri*-bearers, one on each side, standing in the usual attitude. They wear an elaborate diadem and many ornaments. They seem to be of royal rank. Their hands and feet are somewhat broken. The pedestal is raised in the middle and bears a *Nāgarī* inscription of four lines. It reads:—

1. II Samvat 1271 'Jē (Jyai)shṭa' (ṭha)-vadi 5 Srīn (Srī) Mūlasamghē Vatkāgaṇa [e] Achā [r] ya-Srī—
2. Padmakīrtih II Gagā[r]ādānvayē Sādhu-Rālhābhā [r] yā.
3. Gā [viti]suta-Sādhu Rāmadēva Sādhu [Chōhitha] Sādhu Dālhū bhāryā Sala—
4. [Shū]suta Vāmadeva——pra[ṇamati(nti) nityam]II.

"[In the year] 1271 of the [Vikrama] era on the 5th day of the dark fortnight of [the month] Jyaishṭha, the pious religious preceptor Padma-kīrti belonging to the illustrious [Jaina] sect and the Vatkāgaṇa. The sādhu Rāmadēva who was the son of Gāviti, the wife of the sādhu Rālhā of the Gagarāḍa family, the sādhu Chōhitha and Vāmadeva, son of Salashū who was the wife of the sādhu Dālahū, bow down daily [to the Jina].

In the middle of the second line of this inscription is the cognizance of the Jina, viz., a thunderbolt.

The sculpture is said to have come from Hoshangabad.

(B 18.)

B 16.—Pedestal (ht. 8½") of an image of the Jina Sāntinātha containing within a pillared rectangular niche a *Dharmachakra* symbol flanked by two lions facing to the front. On a projection between them, which probably represents the drapery of the Jina's cushioned seat, is an antelope, recumbent to the left under an ornamental scroll work. It must be supposed to be the cognizance of the Jina. At the proper right extremity of the front face of the pedestal is the figure of a god, seated in the *līlāsana* posture with hands in the attitude of offering protection (Skr. *abhayamudrā*)

He has a halo and a diadem. The corresponding figure at the other extremity is that of a goddess, four-armed, seated in the same posture, holding a lotus bud in either of her upper hands. These two must be taken to represent the *Sāsanadēvatas* Garuda and Nirvāṇī or Kimpurusha and Mahāmānasī respectively, according as the main figure belonged to the *Sēvāmbara* or *Digambara* sects.

The carving is gracefully executed. The sculpture is said to have come from Burhanpur.

\*B 17.—Sculpture (ht. 2' 6") of black marble, representing the Jina Aranātha, standing under an umbrella over which is a figurine of a Tirthāṅkara seated in a recumbent attitude, cross-legged, in meditation, as usual. The main figure is nude and therefore belongs to the *Digambara* sect. His hair is treated in schematic curls. He has long ear-lobes. There is the *śrīvatsa* symbol in the centre of his chest. His left hand is partially broken. From above on each side, he is worshipped by a garland-carrying *gandharva*. His attendants consist of two royal personages standing in the conventional attitude. The latter hold by one of their hands one of the fingers of the central image. The front face of the pedestal is raised in the middle. On this portion is carved the Jina's cognizance, viz., a fish. In the recesses on both sides of it is a Dūvanāgarī inscription, in a single line at the proper right and in three lines at the proper left. It reads:—

1. *Sam 1[2]60 Lā [dānva]*—

2. *Sādhū [ādya]* *yē*

3. *dēvatā*  
*kṛitā*

"[In the year] 1260 of the [Vikrama] era, [by the] sādhū the foremost image was made."

The provenance of the sculpture is unknown.

B 18.—Sculpture (ht. 3' 2") of black marble, representing the Jina Mallinātha, seated cross-legged in meditation under a triple umbrella, with hands placed one over the other upon his lap. His hands and knees are damaged. His hair is arranged in schematic curls. He has an ornamental halo. The *śrīvatsa* and the wheel symbols appear in the centre of his chest and upon his palms respectively. There seems to be a *mākārā* arch encircling the halo. His ear-lobes are elongated as usual. To either side of the umbrella is an elephant. Below each of them there are two flying *gandharvas*, a male and a female, carrying a garland by both hands. The Jina is flanked by two attendants of royal birth. They seem to hold a *chaurī* each in one hand. They are standing in the conventional attitude. The Jina is

placed upon an ornamental seat, the drapery of which is being supported by two kneeling female devotees in a pillared niche on the front face of the pedestal, and shows what appears to be the cognizance of the Jina, viz., a water-vessel (Skr. *kalaśa*). Beside each of the pilasters of the niche is a half-engaged lion, couchant, facing. One of their forepaws is raised parallel to their shoulders.

The sculpture appears to be somewhat old. It apparently belongs to the *Digambara* sect. It is said to have come from Nimir.

(B 21.)

B 19.—Sculpture (ht. 2' 8 $\frac{1}{2}$ ") of buff-red sandstone, containing a figure of the Tīrthaṅkara Mallinātha seated upon a cushion cross-legged, in meditation, as usual. He is sheltered under an arch, whose coping stone is made up of his umbrella. The staff of the umbrella is not visible. The Tīrthaṅkara's hair is treated in conventional curls. His ear-lobes are so long as to touch his shoulders. There is the *śrīvatsa* symbol in the centre of his chest. His face is much defaced and his hands and knees partially damaged. He wears an undergarb, the tassel of which is spread out just below where his legs cross. He therefore seems to belong to the *Svētāmbara* sect. The front portion of the cushion upon which he sits is elaborately carved. Right at the top of the arch are three *gandharva* worshippers represented in their usual attitude. To either side of this group is an elephant supporting by its uplifted trunk the leg of the *gandharva* next to it. Below it, in separate pillared niches are a Jina seated cross-legged in meditation, and a garland-bearing *gandharva*, placed side by side. Beneath these niches there is a royal attendant standing in the conventional attitude under a trefoil arch. The front face of the pedestal is divided into two compartments by means of a figurine of a goddess seated in the *līlāsana* posture, holding a garland by both hands. Just below her is what must be construed as the cognizance of the Jina, viz., a water vessel (Skr. *kalaśa*). In each compartment the two figures next to the central goddess consist of a lion and an elephant standing to right and left respectively, the one behind the other. Immediately below the goddess is what appears to be a wheel. It is formed of two concentric circles. To either side of it is probably a lion. Of these the one to the proper left is damaged beyond recognition. The proper right and left extremities of the pedestal are carved with the *śūsanadīvatas*, Kāhēra and Dharaṇapriyā, respectively. Below the latter is the face of an engaged lion.

The sculpture is said to have come from Raipur.

(B 4.)

\* B 20.—Statuette (ht. 1' 5") of black soap stone (?), representing the Jina Neminātha, seated cross-legged in meditation, with palms placed as usual. His hair is treated in schematic curls. His ear-lobes are not long, but the stone between them and his shoulders is not cut off. He has the *ushnīṣha*, *śrīvatsa* and the wheel symbols in their respective places. His navel is cut deep. Immediately below his legs and upon the pedestal is his cognizance, viz., a conch (Skr. *śaṅkha*). He is nude and thus belongs to the *Digambara* sect.

All the four faces of the pedestal are carved with a continuous Dēvanāgari inscription of two lines. It begins on the left face. It reads :—

1. Samvat 1646 varshē Sri-Mūlasamghē Bhāṭṭāraka-Sri [Kru],  
navīrūṣ-tatpāṭī Bhāṭṭāraka-Sri-Padmasēna-[s]\*-tasya-śishya-Paṇḍita-  
Sri[majī] upadēśāt Gakurasāha [s]\*-tasya bhāṛyyā Pēmāī tayōh sutā  
[s]\* Tuvājīsāhabhāṛyyā Lasamāī ētēshām.

2. sāta Phōguna (Phālguna)-su (su)di guruvārē Sri-Chimt  
[ā] manā-Pārśvanātha [\*] chaityālāc [re] pra[tishthā] tā(tah) Sāhabā-  
raji-bhāṛyyā-Dāmāī tayās [sutah] nityam prāṇa mati Subham bhavatu  
Kāyāṇamastu Jē pāniitvā tevibhavatu Jayōstu.

" In the year 1646 of the [Vikrama] era, by order of the pious and learned Śrīmaji, the pupil of the illustrious and venerable Padmasēna, the successor of the famous and worshipful Krumavāra, Gakurasāha, his wife Pēmāī, their son Tuvājīsāha, his wife Lasamāī ; by these, in [the month] Phālguna, in the bright fortnight [and] on Thursday, the victorious Chintāmaṇa Pārśvanātha was set up in a chaitya temple. Sahabūvāji, [his] wife Dāmāī, [and] their son, prostrate daily [before the Jina]. May there be prosperity ! May there be happiness ! ... May there be victory ! "

The sculpture is in good preservation. It is wanting in artistic merit and is comparatively modern. It is said to have come from Burhanpur.

B 21.—Statuette (ht. 9") of black marble, representing the Jina Pārśvanātha, seated cross-legged in meditation as usual. There is a seven-headed snake-hood over his head. The body of the snake stretches down along his spine. He has long ear-lobes. At the top of his head is the ushnīṣha mark and in the middle of his chest and palms are the śrīvatsa and wheel symbols, respectively. He wears no ornaments and is nude. He therefore belongs to the *Digambara* sect. Immediately below his legs and on the front face of the pedestal is his cognizance, a serpent.

(B 1.)

The image is in very good preservation. It appears to be modern. It is said to have come from Burhanpur.

B 22.—Statuette (ht. 9") of black marble, representing the Jina Pārśvanātha and similar in all respects to B 1, except that this image wears a necklace. Its ear-lobes are broken at the lower end. It is also nude. It is said to have come from Burhanpur.

(B 12.)

B 23.—Sculpture (ht. 3' 1") of buff-coloured sandstone representing the Jina Pārśvanātha, seated in the usual attitude of meditation. His head is sheltered under a seven-headed nāga hood. Surmounting it is a triple umbrella flanked by an elephant with uplifted trunk and a garland-carrying *gandharva* on either side. The hair of the Jina is

(B 15.)

arranged in schematic curls. Flowers are hanging from his elongated ear-lobes. He has the *śrīvatsa* symbol in the centre of his chest and the wheel symbol in the middle of his palms. His cognizance, a snake, is placed in the centre of his lotus seat. The two upright margins of the sculpture are exactly alike and show a seated figure in meditation in a pillared niche above, a naked-standing devotee in the centre and a *chauryi*-bearer standing in the conventional attitude at the bottom. The last-named wears a diadem, a sacred thread, and a few other ornaments. They appear to be of royal rank.

The image belongs to the *Digambara* sect, being nude. It is said to have come from Ratanpur.

(B 27.) B 24.—Sculpture (ht. 2' 8") of dark granite, representing the Jina Pārvanātha, seated cross-legged upon a cushion in the attitude of meditation, with palms placed upon each other in the centre of his lap. He is sheltered by a seven-headed snake-hood which is partly damaged. There is a halo composed of four concentric rings encircling his head. In the middle of his chest is the *śrīvatsa* symbol and in the middle of his palms and soles the wheel symbol. His long ear-lobes extend down to his shoulders. His face is much defaced and his hands and knees broken. He wears no ornaments or clothing. He therefore belongs to the *Digambara* sect. On the front face of the pedestal is a coiled serpent which is apparently his cognizance.

'The sculpture is said to have come from Ratanpur.

(B 17.) B 25.—Sculpture (ht. 2' 9") of buff sandstone, representing the Jina Mahāvira, standing under a triple umbrella flanked by elephants. In the centre of the front face of the umbrella, there is a male figurine, much damaged, seated cross-legged in the attitude of meditation. He is probably one of the Tirthāṅkaras. The halo of the main figure is somewhat oval in shape. His face is completely damaged; in the centre of his chest is the *śrīvatsa* symbol. The carvings on both sides of him are exactly similar. Each consists of three figures arranged one below another. The topmost is a flying *gandharva* carrying a garland. The next is a Tirthāṅkara, seated cross-legged in meditation, with palms resting one above the other upon his lap. The last is a miniature of the main figure. The front face of the pedestal is raised in the middle. This portion contains two lions, couchant, back to back, facing to front and lying under two different semi-arches raised over a single pillar. In between the arches is a lion standing to the right. It seems to be the cognizance of the main figure. In the recesses to the proper right and left sides of this raised portion are his attendants (Skr. *sāsana-dhvatus*) Siddhāyikā and Mātaṅga respectively. The former is greatly damaged.

The sculpture appears to be old. It is much defaced. It belongs to the *Digambara* sect, the main figure being nude. Its provenance is unknown.

\* B 26.—Statuette (ht. 1' 9") of black marble, representing the Tirthāṅkara *Mahāvīra*, seated cross-legged in meditation upon an elaborate cushion with palms resting upon each other in the middle of his lap. His head is missing. He has the *śrīvatsa* symbol in the centre of his chest and the wheel upon his palms. He wears an undergarb, the tassels of which are gathered together in between his legs. He therefore seems to belong to the *Svētāmbara* sect. Before his cushioned seat is his cognizance, a lion, facing to the right. There is a Dēvanāgarī inscription in five lines just below his feet. It reads :—

1. *Sam 1[6]4[9] [varshē] vaisākhasudi 6 gurau.*
2. *Srī-Sūrāñā [sūrāñām ? va nēśē Rā Udayasīhasuta-Samghapati]—*
3. *Sādhu-śrī-Pālhaṇasa(bhai.)Nāyakadēvikuksira[thēna] Sa-m  
ghapati—*
4. *Sādhu-śrī—Māṇikēna svārya[se] kāritam vādāha(rha)śrī-  
Dharmaghōshasūripaṭṭa[rthi].*
5. *Srī-Dēvakumārēna tai Srī Kuṇi-chamdrasūriśishyaih prati.  
Srī-Ratnākarasūribhiḥ.*

" In the year 1649 of the [Vikrama] era, on the 6th day of the bright fortnight of [the month] Vaiśākha, [and] on Thursday, [the image] was caused to be made, in conjunction with the pious Dēvakumāra, the aspirant to the seat of the distinguished and pious Dharmaghōshasūri, for the sake of his well-being, by the illustrious *sanghapati* (lit. the leader of the congregation), the *sādhu* Māṇika, the son (lit. the jewel of the womb) of Nāyakadēvī [who was] the wife of the pious *Sanghapati*, the *sādhu* Pālhaṇa, [who was] the son of the Rāuta Udayasīha of the famous family of warriors. [The image] was set up and consecrated by the pious Ratnākarasūri, the illustrious pupil of the pious Kumichandrasūri.

The sculpture is said to have come from Nimar.

B 27.—Fragment (ht. 1' 5") of the finial of a miniature Jain *chaitya*. (B 29.) The upper part of its central *vimāna* is crowned with a *kalaśa* placed over an *amalaka* which, again, rests upon an inverted lotus. Its lower portion is carved with a pillared niche surmounted by a *kirtimukha* ornament. Inside the niche is a Jina, seated cross-legged in meditation, with palms resting one upon the other in the middle of his lap. He is nude and consequently belongs to the *Digambara* sect. The front face of his pedestal bears a representation of the *dharmačakra* symbol flanked by two lions. To the proper left of this niche is another nude Jina standing under a triple umbrella. To the left of him is a pillared niche containing a seated Jina resembling in every detail the one already described. The figure at the proper left extremity of this fragment is

that of a winged leogryph, bearing on its back a human rider standing. The faces of the three Jinas and of this rider are partly or wholly broken.

The fragment looks modern. Its *provenance* is unknown.

(B 30.)

B 28.—Fragment (ht. 11") representing the finial of a miniature Jain *chaitya*. It is somewhat similar to the above and is composed of two fragments. Its upper terminal is missing. The lower consists of three pillared niches, flanked by two kneeling devotees. The niches are surmounted by a *kirtimukha* ornament. The central one has a recess under the *kirtimukha*. Every one of the niches is occupied by the figure of a Jina, seated cross-legged in the usual attitude of meditation. The front face of the pedestal is carved with the *dharmachakra* symbol having a lion on either side. Of the two kneeling figures at the lower extremities of the sculpture, the one appears to be a male and the other a female. Both are much damaged. They are evidently the *sāsana-devatas* of the main figure.

The *provenance* of the fragment is unknown.

#### C.—MISCELLANEOUS OBJECTS.

C 1.—Statuette (ht. 1' 10 $\frac{1}{2}$ ") of white marble, representing Buddha, seated cross-legged upon a lotus in the *bhūmisparśa* (earth-touching) attitude, *i.e.*, with the left hand resting in the centre of the lap, palm outward, and the right touching the earth, palm inward. His hair is indicated by a line drawn over the forehead, thereby simulating the shaven head of a monk. The protuberance of the skull (Skr. *ushnīṣha*) has the appearance of a snail-shell (Skr. *kaparda*). His ear-lobes are elongated as usual. His upper garment is so disposed as to leave his right shoulder and breast bare. Its folds are clearly visible on the left shoulder. It is profusely gilt. There is an indistinct carving immediately below where the legs cross.

The image is apparently modern. It is very well preserved. Its *provenance* is unknown.

C 2.—Statuette (ht. 1' 1 $\frac{1}{2}$ ) of white marble, (?) representing Buddha, seated cross-legged as above. His hair is treated conventionally, *i.e.*, in curls. The protuberance of the skull (Skr. *ushnīṣha*) is hemispherical in shape. The *ūrṇa* (the eye in the forehead) is indicated by a tiny circle between his eye-brows. The fringe of the hair above the forehead is caught up into a band and gilt. The ear-lobes are long and the arrangement of the upper garment is similar to that in C 1 only more elaborate. The lower garment covers the whole of the legs and is spread out very artificially over the seat in front. The face is shown as smiling. In fact, its whole expression is rather whimsical. Its fingers are much too long and too slender in relation to the rest of its body.

The sculpture is quite modern and betrays many of the weaknesses of the latter-day artists. Its *provenance* is unknown.

C 3.—Statuette (ht. 1' 5 $\frac{1}{2}$ ") of white marble, (?) representing Buddha standing. His attitude is most unnatural and quite out of plumb. The *ushnisha* and the *ūrṇa*, as also the facial expression of the figure resemble those of C 2. Both the shoulders are covered by the upper garment. The hem of the lower garment is held up by both his hands. The garments are gaudily gilded.

The image is certainly modern. Its *provenance* is unknown.

\* C 4.—Statuette (ht. 1' 4") of white marble, representing a female standing. Her hair is tied up at the back of her head. It resembles the *ushnisha* in shape. She wears a pendant over her forehead, ear-rings, torques and other ornaments. Her arms are mostly damaged. She is clothed in a plain lower garment which is fastened to the waist by means of a girdle. There is a badly written Dēvanāgarī inscription of one line on the left face of the pedestal. It reads :—

*Nātago (nartakō ?) Sītārāma.*

The image is undoubtedly modern. It is gilded over in parts. Its *provenance* is unknown.

C 5.—Fragment (ht. 4' 8") of a door-jamb made of red sandstone. (A 55.) Its front face is profusely carved, the other faces remaining plain. The central one, which is much advanced, represents a pilaster, whose circular shaft is divided into a series of decorative bands arranged spirally, the heavy square capital above being of the pot and foliage type. Above this capital, again, is a peculiar jar-like projection continuing, as it were, the shaft of the pilaster through the capital. To either side of this advanced central band is a narrow vertical line of flying *gandharva* figures, one close above another, with hands folded before the breasts, the whole being set obliquely, forming a transition from the central pilaster to the wide recessed bands at either edge, which are decorated with an elaborate design of carved work. The lower portion of the jamb shows a standing figure of Vishṇu under a pillared arch considerably advanced. The centre of the arch is surmounted by a *kṛtimukha* ornament, while its extremities are shown as issuing out of the mouth of *makaras*. The left pillar of the niche where Vishṇu is standing is broken in the middle. The god wears an elaborate tiara, the upper part of which is mutilated, ear-rings, torques, necklaces, a sacred thread and many other ornaments. His simple lower garment is fastened to his waist by means of a very flat girdle. The tassel of the girdle comes down to his knees in between his legs. A portion of his long garland is visible at his ankles. In his upper right hand he holds a lotus bud (?) and in his lower right the discus (Skr. *chakra*). In his upper and lower left hands are the conch-shell (Skr. *sankha*) and the mace (Skr. *gada*) respectively. The conch as well as his lower left hand is partially damaged. Beside his right foot is a dwarf-like devotee, kneeling, with hands folded in adoration. In the recess to the proper

right side of the main figure is a female attendant, standing in the conventional attitude with a *kalaśa* on the palm of her uplifted right hand. The corresponding figure on the proper left is another female attendant, standing in the same attitude, with a burning lamp on the palm of her right hand and a fly-whisk in her left. The hair of both the females is gathered up into a tuft on the left side of their head, and their ornaments are very much like those of the main figure—(Pl. VII, fig. a).

The carving possesses a high degree of artistic merit. Judging from its motifs and design it can be attributed to the Gupta period. The fragment is said to have come from Bilahari.

(A 43.)

\* C 6.—Sculpture (ht. 6' 1 $\frac{1}{2}$ ") of red sandstone, elaborately carved on all its four faces, the top being pointed. Its front face is divided into two halves by a Nāgarī inscription of eleven lines. The upper half bears a representation of the phallic emblem of Śiva (Skr. *linga*) surmounted on each side by a *nāga* shown as flying, and probably carrying a garland. To the proper right side of it is Brahmā, four-faced and four-armed, seated in the *līlāsana* posture. His faces and attitudes are very much damaged. To the proper left is Vishnu, four-armed, seated in the same posture. He has a conch-shell (Skr. *sankha*) in his right hand and a discus (Skr. *chakra*) in his left. Below Brahmā is what seems to be his vehicle, a goose (Skr. *hamsa*). Only a part of it is visible. Below Vishnu is a goddess, kneeling, with hands folded in adoration. Her face is mutilated. She has an ornamental halo. The relief underneath these figures consists of the demi-god attendants (Skr. *pramathaganas*) of Śiva, dancing in various attitudes, each with a musical instrument. The proper left extremity of the relief is occupied by Gaṇeśa (lit. the leader of the *gaṇas*). He is also four-armed and seated in the *līlāsana* posture. The lower half of the front face of the sculpture is divided into two panels. The one which is next below the inscription contains two rows of cows. The two cows in the second row appear to be fighting. The other panel which forms the base, as it were, of the sculpture, is carved in low relief, with figurines armed with weapons and apparently fighting. The roof portion of the front face is decorated with a number of small circles, and the corresponding portion at the back with the symbols of the sun and the moon. The three remaining faces of the sculpture, with the exception of the base portion, are carved with cows and calves only. The base portion contains figures similar in every respect to those on the corresponding part of the front face of the sculpture. The carving is greatly defaced and damaged. The inscription is published by the late Professor Kielhorn in *Ep. Ind.*, Volume III, p. 304, *et seq.*: “It is dated in Saka-Sativat 1008, on Friday, the third lunar day of the bright half of Vaiśākha of the year Prabhava. It refers itself to the reign of the glorious Tribhuvanamalladēva, the frontal ornament of the family of Satyāśraya and ornament of the Chālukyas, i.e., the King Vikramaditya VI. of the W. Chālukya dynasty. It records that the *dāyādanāyaka* Vāsudēva, the dependant of Dhāṭibhāṃḍaka, who was the great feudatory of the

king, and who had emigrated from Latalaura, gave (certain) *nivartanas* of land for the grazing of cattle, etc., apparently to a temple at which the inscription was put up"—(Pl. VII, fig. b).

The sculpture is said to have come from Sitabaldi.

C 7.—Sculpture (ht. 5' 4 $\frac{1}{2}$ ") of spotted red sandstone, representing a very big coiled serpent, facing to front, with expanded hood. Below it is a relief containing five female worshippers, four of whom are kneeling with hands folded in adoration before their breasts. Two of the latter seem to carry some offering in their hands. The face and arms of all the five are partially broken. Above them and below the *nāga* is an inscription of two lines much worn. It is written in characters of the 7th or 8th century A. D. Its reading is uncertain—(Pl. VII, fig. c).

The *provenance* of the sculpture is unknown.

C 8.—Fragment (ht. 2' 4 $\frac{1}{2}$ ) of red sandstone, representing a lion, (?) sitting upon an elephant tearing the latter with its claws. This seems to have been the dynastic device of the Gond princes of Chanda. *Provenance* unknown.

C 9.—Portion of a door-jamb (ht. 2' 1") of buff-coloured sandstone containing in a recess the figure of a female *chaurī*-bearer, standing in the conventional attitude. The carving is graceful. The *provenance* of the fragment is unknown. (A 37.)

C 10.—Bust (ht. 2' 6") of buff-coloured sandstone, of a female figure. It wears a highly ornamental tiara, ear-pendants, a pearl neck-band, an elaborate torque and a seven-fold necklace. It has prominent breasts. Its ears, nose, and chin are somewhat damaged. The image is boldly executed and must rank high as a work of art. It bears a close resemblance to some of the *Yakshī* figures in the Archaeological Museum at Mathura. It is said to have come from Sheorinarayan in the district of Bilaspur. (A 42.)

C 11.—Fragment (ht. 1' 9") representing two female figures, side by side, facing. The one to the proper right has its right elbow and knee slightly damaged. It is dancing with its right foot treading upon a squatting figurine with hands joined in supplication. The other figure is also dancing with its right leg crossed over the left and its right hand thrown at the back of its head and holding the left. *Provenance* unknown. (C 5.)

C 12.—Fragment (ht. 6") of pedestal of a standing figure, of which only the feet resting upon a lotus remain. In a pillared niche on the front face of the pedestal is a four-armed female figure (Durgā?) seated upon a lion (?) in the *līlāsana* posture. She wears a tiara and a few other ornaments. In her upper right and left hands, respectively, are a piece of bone and a bow. And in her lower left hand is an indistinct globular object, probably a human head. *Provenance* unknown.

C<sup>1</sup> 3.—Portion of a pillar (?) (ht. 2' 9 $\frac{1}{4}$ ") containing in a pillared-arched niche a female figure, standing, with a flower garland in both hands. The carving is much defaced. *Provenance* unknown.

C 14.—Head (ht. 1' 5") of buff sandstone, of apparently a female figure, with an elaborate diadem and ear-rings. The nose is badly damaged. *Provenance* unknown.

C 15.—Statuette (ht. 1' 8 $\frac{1}{2}$ ") of white marble, representing a male figure, standing. Its hair is treated in a quaint manner, for it resembles a lotus flower possessing in the centre something like the *ushnîsha* found in the Buddha and Jina images. It wears a few ornaments, a long garland, and a plain *dhoti*. Both its fore-arms are missing. It is quite modern in appearance. Its *provenance* is unknown.

C 16.—Fragment (ht. 1' 9 $\frac{1}{2}$ ") of spotted red sandstone, representing a male and a female figure, standing face to face. The left hand of the former is placed over the left shoulder of the latter, while the right hand of the latter rests upon the right shoulder of the former. Their remaining hands are holding each other. Both the figures have a big tuft of hair. Their head-gear as well as their ornaments deserve notice. The fragment looks fairly old. Its *provenance* is unknown.

C 17.—Fragment (ht. 1' 10 $\frac{1}{2}$ ") of a door-jamb of dark-red sandstone, representing, within a pillared niche of which one side is missing, Vishnu, four-armed, standing. He wears an elaborate tiara, ear-rings, torques, a sacred thread and other ornaments. He holds in his upper and lower right hands a lotus bud and a discus (Skr. *chakra*), respectively. The corresponding hands on the other side are missing.

The sculpture is gracefully executed and seems to be old. Its *provenance* is unknown.

C 18.—Fragment (ht. 1' 6 $\frac{1}{2}$ ") of dark-red sandstone, representing a leogryph, standing to the right and facing to the left, on the back of an elephant with uplifted trunk. *Provenance* unknown.

(A 52)

C 19.—Fragment (ht. 3' 4") of a right door-jamb, of black marble, carved with a female *chauri*-bearer, facing to the front upon a lotus in the conventional attitude. She wears an elaborate diadem and several ornaments. In her right hand is a *chauri* and in her left a blue lotus (Skr. *nilotpala*). The right margin of the stone contains two rearing leogryphs.

The fragment is said to have come from Ratanpur.

C 20.—Fragment (ht. 1' 9") of dark-red sandstone, bearing the figure of a leogryph standing as in C 18 behind and above an elephant, which holds by its trunk the tail of the former. The leogryph is

clutching at a human figure on its back. The upper part of the human figure as well as the face of the leogryph is damaged. The provenance of the fragment is unknown.

C 21.—*Sati* memorial (ht. 1' 11") of grey granite, containing a man and a woman seated cross-legged, side by side, upon a cot with hands joined before the breasts. There are representations of a sword, a spear, a bag, a key, a spouted water vessel, the sun and the moon surrounding them. Underneath the cot is a dog.—(Pl. VII, fig. d). The provenance of the stone is unknown. (C 44.)

C 22.—Memorial stone (ht. 1' 5") carved with the figure of a man seated cross-legged, with hands folded before the breasts. He wears a few ornaments. To his left is a spear placed vertically behind a shield. (C 33.)

The stone is said to have come from Lanji.

C 23.—*Sati* memorial (ht. 1' 9") of black stone, carved with the figures of a man and a woman standing side by side with hands joined before the breasts. Around them are a diminutive standing figure beating a drum, a spear and shield, a spouted water vessel, a *lota*, a fore-arm, the sun, the moon, and a comb. (C 42.)

The stone is said to have come from Lanji.

C 24.—*Sati* memorial (ht. 1' 9") of grey granite, carved with the figures of a man and a woman seated side by side, cross-legged upon a cot, with hands folded before the breasts. The right half of the male figure is completely missing. To the left of the female figure is a hand pointing heavenwards. This and the three preceding sculpture seem, from the nature of the objects associated with them and from the shape of the head-dress, to represent royal personages. (C 43.)

The stone is said have come from Lanji.

C 25.—Fragment (ht. 1' 8") of white sandstone, bearing the figure of a woman standing. She wears very few ornaments. Provenance unknown. (C 6.)

C 26.—Fragment (ht. 1' 8½") of red sandstone, carved with a *kirtimukha* symbol. On the left cheek of its face is an inscription in modern Nāgari which may be read as *arasī*. Provenance unknown.

C 27.—Fragment (ht. 1' 10½"), triangular in shape, containing in the middle a *kirtimukha* symbol. Provenance unknown.

C 28.—Fragment (ht. 9½') of ceiling, carved on its front face with a very large and highly raised central lotus of conventional form and

a circle of eight smaller lotuses in lower relief round about it with intervening *kirtimukhas*. *Provenance* unknown.

C 29.—Coping stone (ht. 2' 2 $\frac{1}{2}$ ") of an arch, adorned with a *kirtimukha* at the top. In the centre of the stone is a miniature *chaitya* or temple encircled by floral wreaths. *Provenance* unknown.

(B 13.) C 30.—Sculpture (ht. 3' 2 $\frac{1}{2}$ ") of buff sandstone, representing the goddess of fertility, (?) standing under an umbrageous tree. She wears ear-pendants and several other ornaments. Her right forearm is missing. By her left arm she holds a child which is seated on her left hip. To the right at her foot there is a figurine of another child, (?) which was probably held by the goddess's right hand. The face and body of the two children, as well as of the goddess, are much defaced. The corresponding figure to the left is a half-engaged object looking like the hind part part of a horse. On the top of the tree is a figurine seated cross-legged in the usual meditative attitude. It is assailed from both sides by monkey-shaped creatures. The scene probably indicates the attack of Mara's host on Buddha immediately before the latter's enlightenment—(Pl. VIII, fig. a).

The sculpture therefore appears to belong to the Buddhist faith. It is said to have come from Baghnadi in the district of Bhandara.

C 31.—Fragment (ht. 1' 6 $\frac{1}{2}$ ") representing a goddess, four-armed, seated in the *lîlásana* posture. She wears a plain diadem and a few other ornaments. In her upper left hand is a shield. All the other hands are broken. In a recess to the proper right of her is a male figure standing. His right hand holds an indistinct object, perhaps an offering to the goddess. His left hand is lifted up and placed over the upper right arm of the main figure. At his right foot is a water vessel (Skr. *kalasa*).

The sculpture is much defaced. Its *provenance* is unknown.

(C 47.) C 32.—Dressed slab (ht. 8") of red sandstone, representing on its front face the braided hair of a female underneath a sort of cusped arch with two rosettes and a central floral ornament above. It was, perhaps, originally meant for a tombstone. Its *provenance* is unknown.

(A 57.) C. 33.—Image (ht. 1'  $\frac{1}{2}$ ") of grey granite, representing a bull, the vehicle of Siva, in a recumbent posture. Its mouth is broken. It wears an ornamental neckband with a bell at the throat. On its back is an elaborate cushioned seat, the tassels of which hang over its sides. A bell is attached to the end of each.

The figure looks modern. It is said to have come from Bilahari.

(C 35.) C 34.—Fragment (ht. 1' 4") of chalkstone, much damaged, representing a horseman facing to the right, with one attendant in front and two at his left. One of the latter holds a spear. The stone

might have been used as a memorial to mark the death-spot of a warrior chieftain. It is said to have come from Lanji.

C 35.—Fragment (ht. 7 $\frac{3}{4}$ ) of grey granite, representing only the phallic portion of *linga* image. The centre of its top is somewhat raised. (A 66.) *Provenance* unknown.

C 36.—Fragment (ht. 1' 3") representing a soldier standing to front with a spear in his right hand, the left hand holding a shield over his left breast. He wears a turban, a neckband of beads and a plain *dhōti*. His moustaches are prominent and are curled upwards. On the right margin of the stone are a dog, a spouted water-vessel and a sickle. The significance of these curious emblems is not quite clear. The fragment was probably meant for a memorial. It is said to have come from Lanji. (C 32.)

C 37.—Fragment (ht. 1' 4") representing a ruling chief on horseback, facing to the proper left. He holds a sword in the right hand and a shield (?) in the left. He is flanked by nine females, which may be taken to denote that the chief had nine queens and that all of them followed him to the grave. This fragment also seems to have served as a *sati* memorial. It is said to have come from Lanji. (C 25.)

C 38.—Fragment (ht. 1' 7 $\frac{1}{2}$ ) representing a woman standing to front, on a pedestal, with an indistinct object, perhaps a religious offering, in her uplifted right hand and a spouted water-pitcher in her lowered left hand. She wears a very plain lower garment and not many ornaments. To the right of her are a broken left arm and an uncertain object. The *provenance* of the fragment is unknown.

C 39.—Fragment (ht. 1' 5") representing a warrior striding out with his left leg to front and holding a sword and a shield in his right and left hands respectively. Below his right arm is a female standing. By her side is another. To the left of the main figure is a male attendant standing. He too carries a sword in the right hand and a shield in the left. (C 38.)

The fragment is said to have come from Lanji.

C 40.—Fragment (ht. 1' 9 $\frac{1}{2}$ ) representing a warrior on horseback facing to the left. He wears a helmet and holds a sword in his right hand and a spear and shield in his uplifted left. There is an attendant at his back carrying a sword and a shield in his right and left hands respectively. The left fore-leg of the horse is raised. The carving is much defaced. But its outlines are clearly visible. The sculpture is said to have come from Lanji. (C 18.)

C 41.—Fragment (ht. 1' 6 $\frac{1}{2}$ ) representing a warrior on horseback facing to the left, carrying a sword in his right hand and a spear and shield in his uplifted left. Perhaps here, as well as in the preceding sculpture, the warrior must be supposed to be attacking his enemy with the spear. The fragment is said to have come from Lanji. (C 39.)

- (C 7.) C 42.—Fragment (ht. 2') representing a soldier standing to front, striding to the left with his left leg and holding a sword in the right hand and shield in the left. There is a dagger at his waist. His neck is injured with a deep lateral cut. To his right is an attendant standing with a peculiarly-shaped spouted water-vessel in his right hand. There is a couple of flower-like objects, perhaps the sun and the moon, one to either side of the head of the main figure. The sculpture is said to have come from Lanji.
- (C 41.) C 43.—Fragment (ht. 2' 2") representing a warrior on horseback facing to the left. He wears armour with a breast-plate. At his right knee is a sword and a shield. He clasps a dagger at his waist with his right hand. He is wearing shoes. Around him are attendant soldiers, standing, holding a sword in their right hand and a shield in their left. The fragment is said to have come from Lanji.
- (C 3.) C 44.—Sculpture (ht. 1' 8") representing a male seated in the *paryanka* posture, apparently in meditation. His hands are joined before the breasts. There is a small tuft of hair in the centre of his crown. He wears ear-pendants, torques and a simple *dhōti*, the tassel of which is spread out in between his legs. He looks like a Jaina saint or devotee.
- The sculpture is much defaced. Its *provenance* is unknown.
- (C 4.) C 45.—Sculpture (ht. 2' 1") representing a well-built male seated cross-legged in meditation with hands joined before the breast. He wears a quaint head-dress, a necklace, and bracelets made of *rudrāksha* beads. The hands of the figure are missing. Its *provenance* is unknown.
- (C 12.) C 46.—Fragment (ht. 1' 2") representing a saint seated in the *paryanka* posture upon a lotus. His hands are folded before the breast. There is an ornamental halo encircling his head. The space between the halo and the back of his head is occupied by his big tuft of hair. He wears ear-pendants, torques, bracelets and a sacred thread. The sculpture is very much broken and altogether inferior. Its *provenance* is unknown.
- (C 20.) C 47.—Fragment (ht. 1 1/4") representing a warrior on horseback. The animal is richly caparisoned. The sculpture is greatly defaced and the carving crude and shapeless. It is said to have come from Lanji.
- (C 17.) C 48.—Sculpture (ht. 1' 5 1/2") of red sandstone representing a god, seated cross-legged under an *ogee* (?) arch. He wears an elongated diadem, a sacred thread and few other ornaments. He holds a sword in the right hand and a shield in the left. The sculpture is much worn. Its *provenance* is unknown.
- (C 37.) C 49.—Sculpture (ht. 1' 3") of black stone representing a woman dancing, with right hand uplifted, the left catching the edge of her

skirt. She wears ear-pendants, torques, necklaces and bracelets. The ends of her scarf are thrown over her back. The edge of her skirt is carved in large scollops which are apparently meant to indicate motion, although the feet are both planted firmly on the ground. The sculpture looks perfectly modern. Its *provenance* is unknown.

C 50.—Fragment (ht. 11 $\frac{1}{4}$ ") representing a chief, seated cross-legged upon a cot, holding a spear in the right hand and a shield in the left. He wears a crown and some ornaments. To either side of him is a female standing. They probably are his consorts. One arm of each is placed round the back of their lord, while the other is holding an indistinct object resembling a jar. The fragment appears to have served as a *sati* memorial. The two queens must then be supposed to have immolated themselves on the funeral pyre of their husband. The fragment is said to have come from Lanji. (C 21.)

C 51.—Fragment (ht. 1' 5 $\frac{1}{2}$ ") representing a warrior and his wife seated side by side cross-legged and with hands folded before the breasts. They wear simple costumes. Around them are a sword, a spouted water-vessel and a spear. This fragment also seems to have been a *sati* memorial. Its *provenance* is unknown. (C 29.)

C 52.—Memorial stone (ht. 1' 5 $\frac{1}{2}$ ") representing a warrior seated cross-legged with hands folded before the breast. To his right are a sword and a shield and to his left is a spouted water-vessel. His face and right fore-arm are damaged. The stone was probably intended to mark the spot where the warrior died fighting. It is said to have come from Lanji. (C 40.)

C 53.—Memorial stone (ht. 1' 3") representing three soldiers standing in a row with swords in their uplifted right hands and shields in their left hands over their breasts. They are of gradually diminishing statures. The stone is said to have come from Lanji. (C 24.)

C 54.—Fragment (ht. 1' 1 $\frac{3}{4}$ ") representing a woman with face completely damaged, carrying what looks like a water-pitcher in her left hand. The carving is most crude and unnatural. *Provenance* unknown. (C 23.)

C 55.—*Sati* memorial (ht. 1' 5") representing a warrior and his queen seated side by side cross-legged and with hands folded before the breasts. The seat consists of what might have been meant for a cushion. Distributed around them are a couple of spears, a battle-axe, a sword and a shield. Underneath the cushion are a spouted water-vessel and an uncertain object resembling a sack bound with a cord and suspended by a chain. The carving is much defaced. The left half of the woman's face is missing. The *provenance* of the stone is unknown. (C 31.)

(C 15.) C 56.—Fragment (ht. 1') much mutilated, representing a warrior, standing, with a dagger at his waist and a shield over his breast. His face is damaged. Both his hands and the lower portion of his right leg are missing. He wears a characteristic head-dress and ear-rings. The fragment is said to have come from Lanji.

C 57.—Two fragments (ht. 1' 3") of a sculpture, divided into two panels, each of which is carved in high relief with three female figures standing in a row. Two of them are carrying a child over their right hip. *Provenance* unknown.

C 58.—Fragment (ht. 5 $\frac{1}{4}$ ") much defaced, containing a male and a female standing side by side. It seems to have served as a memorial. Its *provenance* is unknown.

C 59.—Fragment (ht. 4 $\frac{1}{4}$ ") very crudely carved, representing a male and a female standing side by side. The former holds a spear in his right hand and a shield in his left. The shield is placed over his breast. *Provenance* unknown.

C 60.—Fragment (ht. 5") representing a soldier standing with a spear in his right hand and a shield in his left. The shield is protecting his chest. *Provenance* unknown.

C 61.—Fragment (ht. 6") representing three figures standing in a row. The middle one is a soldier and holds a spear in his right hand and a shield in his left over his breast. *Provenance* unknown.

C 62.—Fragment (ht. 6") representing two crudely-carved figures standing side by side with both arms down. They are much defaced. *Provenance* unknown.

(C 22.) C 63.—Fragment (ht. 2' 6 $\frac{1}{2}$ ") representing a warrior-chief riding on a richly caparisoned horse. He is facing to the left. He wears a characteristic turban and ear-rings. His body is embellished with many ornaments. In his right hand he holds a whip and in his left the reins of his horse, while at his waist is a dagger. Over his right thigh are a sword and a shield, placed one above the other, aslant. At his back there are three attendants. One of them is probably bearing an umbrella, the upper portion of which is missing; another is carrying a sword and a shield in his right and left hands respectively, and the third is carrying a pole across his shoulders with a basket slung from each end, perhaps containing water and provisions for the chief. His left hand is holding the pole in position, while in his right is a spouted water-vessel. In front of the chief are a male and a female, the one carrying a sword and a shield, and the other a spouted water-vessel and a wallet in his and her right and left hands respectively.

The carving is somewhat boldly executed. The stone was probably intended as a memorial. It is said to have come from Lanji.

C 64.—Fragment (ht. 2' 11") representing a warrior on horseback facing to the left. He wears a peculiar head-dress and ear-rings, as well as many ornaments, and a sword stuck rather awkwardly under his right knee, the handle strap of which he holds in his right hand. In his left hand are probably the reins of the horse. At his waist is a dagger. The horse is richly caparisoned. Its left fore-leg is raised to an unnatural height. At the back of the warrior stands a female. She is, perhaps, the wife of the warrior.

The fragment probably formed part of a *sati* memorial. It is said to have come from Lanji.

C 65.—Fragment (ht. 2' 8 $\frac{1}{2}$ ") of a memorial stone, representing a king on the back of a very richly caparisoned horse. He is facing to the left. He wears many ornaments. In his right hand is a sort of riding crop and in his left a water-vessel (Skr. *kalash*). At his waist is a dagger. An umbrella is borne over his head. At his back is a female, seated cross-legged upon a cot, with a child upon her left thigh. By her side is a much-defaced figure, standing with a *chauri* in the right hand and a spear in the left. Below the cot is another standing figure, with a spear (?) in the right hand and a spouted water-vessel in the left. Preceding the warrior are several groups of persons, arranged one below another. The topmost represents, probably, a woman whose right hand rests upon the vessel in the left hand of the warrior and whose left hand is placed over another such vessel. The next contains a warrior riding on a horse. The next again exhibits a female, probably one of the queens, borne in a palanquin by two men, one in front and the other behind. She is seated cross-legged and has a child upon her left thigh. The last group represents a warrior riding upon an elephant with an attendant behind. Underneath the main figure there are two attendants, one beating a drum, and the other blowing a horn.

The fragment seems to portray a king's march to the battle-field. The two warriors in front of the king are probably the commanders of his army.

The carving is much damaged in some places. The fragment is said to have come from Lanji.

C 66.—Statuette (ht. 2' 3 $\frac{3}{4}$ ") of chalkstone (?) representing a warrior chieftain, standing to front, with a spear at his waist. He wears a characteristic head-dress and some ornaments. His left hand rests on his bosom. The carving is altogether unnatural. It is apparently modern. It was probably meant for a memorial. Its *provenance* is unknown.

C 67.—Head (ht. 6 $\frac{1}{2}$ ") of a female. It is besmeared with red lead. It is old in appearance. Its *provenance* is unknown.

C 68.—Sculpture (ht. 3' 7 $\frac{1}{2}$ ") of light grey granite, containing the figure of a modern *bairagi* seated in the *paryanka* posture upon a high

rectangular pedestal. He wears his hair in the manner characteristic of his class, *i.e.*, plaited and tied up in the shape of a cone. He has a necklace of beads and metal bangles. The tassels of his undergarb are collected together and spread out between his legs. His beard is long and flowing. He is apparently meditating, with a rosary of *tulasī* beads in his right hand, the left hand being placed in the middle of his chest and almost touching the tip of his beard.

The sculpture appears to be quite modern. It is said to have come from Mandla.

(A 47.)

\* C 69.—Sculpture (ht. 4' 8 $\frac{1}{2}$ ") of grey granite, representing a male and a female, apparently husband and wife, standing side by side to front in a recess. The right hand and the face of each are broken. The male figure wears a characteristic head-dress, and the female is clad in a flowing undergarment and bedecked with ornaments. She holds by her right hand the left hand of her husband. In her left hand is probably a water-vessel (Skr. *kalaśa*). Over their heads is the figure of a left hand, flanked by two circular objects, presumably the sun and moon. Perhaps the hand is meant to point towards heaven, and the sun and the moon to indicate that the pair will remain united even after death, as long as the sun and the moon last. The manner in which the moon is represented deserves notice. The sculpture seems to have served originally as a *sati* memorial. There is a *Nāgarī* inscription of one line immediately above the main figures. It reads:—

1. Samvatu(t) 1812 Samvatu(t) sare Mārga (Māgha ?) † va [di] 7 pha : Mahārāja(a)-Naijāmasāhi rājē.

"In the year 1812 of the [Vikrama] era, in the month Mārga, on the 7th day of the dark fortnight, during the reign of the great king Nizām Shāh."

The sculpture is said to have come from Mandla.

(A 48.)

C 70.—Sculpture (ht. 4' 11") of grey granite, polished in part, representing a Hindu chief, standing to front, with hands clenched and raised parallel to his ears, palm outwards. He wears a robe decorated with an ornament resembling the expanded tail of a peacock, as well as torques, necklaces and a girdle. His face is lacking in expression and shows something like an archaic smile. His ears are disproportionately large and stand out prominently.

The sculpture is apparently modern. It is said to have come from Mandla.

(A 56.)

C 71.—Sculpture (ht. 4' 2 $\frac{1}{2}$ ") of white marble, representing a Hindu chief, similar in every detail to the one preceding. It is said to have come from Mandla.

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† The word *Mārga* may also be a contraction of *Mārgasīrsha*.

C 72.—Sculpture (ht. 2' 9 $\frac{1}{2}$ ") of white alabaster, (?) representing a woman, standing to front, with hands clenched and raised parallel to her cheeks. She wears a *sāri* over her head and some ornaments. Her face is lacking in expression. Her lower garment and bodice are clumsily represented. The relative dimensions of the stone as well as the attitude of the figure may be taken to indicate that this sculpture represents the *satī* of C 70. The sculpture is quite modern. It is said to have come from Mandla.

C 73.—Sculpture (ht. 2' 5 $\frac{1}{4}$ ") of white alabaster, (?) similar in every detail to the above with this difference, that the woman here wears an ornament at the forehead and a scarf thrown at the back. For the same reason, as stated in the case of the previous example, this woman seems to be the *satī* of C 71.

The sculpture is said to have come from Mandla.

\* C 74.—Pedestal (ht. 1' 2") of an image of black marble, bearing in the centre of its front face a half engaged wheel fixed to the two pilaster of a niche. To either side of the pilasters is an elephant, standing one to the right and the other to the left. Next to them are lions, one on each side, similarly placed but facing to the front. The extreme right end of the pedestal is recessed and shows the figure of a god, He is corpulent in form and seated in the *līlāsana* posture. He holds in the right hand a cup and in the left, what is probably a money-bag. He wears many ornaments and a sacred thread. The corresponding figure on the other side represents a goddess. She is squatting upon a lion, suckling two babes, one held on each knee. These two are evidently the *sāsanadīvatas* of the main image which must have represented a Jina. Below either of the elephants flanking the wheel is a female devotee, kneeling, with hands folded in adoration. In between, on a raised surface, is a badly-carved inscription in Nāgari characters. It reads:—

1. *Sam 11[9]8 Māgha-sud [i] 3*

2. *vi(dv)shini prayamati.*

"[In the year] 1198 of the [Vikrama] era, on the 3rd day of the bright fortnight of [the month] Māgha, . . . . . bows down."

The fragment is said to have come from Mandla.

C 75.—Pedestal (ht. 1') of an image containing the *dharma-chakra* symbol within a pillared niche in the centre of its front face. To the proper right of the niche are a lion and an elephant standing to the right, one behind the other, and facing to the front. The lion's face is missing. There are similar animals on the other side of the niche also. But they are standing to the left.

The sculpture is said to have come from Burhanpur.

(A 58.)

(A 59.)

(B 12.)

(B 19.)

C 76.—Head (ht. 8") of a Jaina or Buddhist image. It is of black marble. Its hair is arranged in conventional curls. It has the *ushnîshâ* mark in the centre. The nose and ears are partially broken. Provenance unknown.

(A 57.) C 77.—Pillar (ht. 6' 1 $\frac{1}{4}$ ") of spotted red sandstone with duodecagonal shaft and with elaborately carved capital and base of the pot and foliage type. On every fourth face of the shaft hangs a chain, with a bell at the end. The pillar is said to have come from Bilahari.

(A 51.) C 78.—Pillar (ht. 5') of spotted red sandstone with duodecagonal shaft, resembling the above in every respect. The pillar is broken at the base. It is said to have come from Bilahari.

(A 50.) C 79.—Pillar (ht. 5' 3 $\frac{1}{2}$ ") of spotted red sandstone with square shaft and angles recessed, and with capital and base of the pot and foliage type. Each of the four faces of the shaft is raised in the middle and carved with ornamental scroll-work which is continued round the pillar and forms a decorative band.

The pillar is broken at the base. It is said to have come from Bilahari.

C 80.—Memorial pillar (height above ground 5' 7"), with rectangular base and shaft. The upper part of the base contains a flat decorative band running all round it, the edges and centre of which on each face having leaf-like and triangular projections respectively. The portion immediately above the base is sunk and possesses a similar flat band. The shaft of the pillar exhibits a niche in each of its four faces. The one in front represents a warrior riding on an elephant, while that at the back bears a stag. The niches on the proper right and left faces of the shaft contain a horse, and the sun and the moon respectively.

The top of the pillar consists of three gradually receding tiers crowned by a bulbous cupola. Each of the tiers contains triangular projections at regular intervals. Its corners are pointed outwards in the form of a leaf.

The pillar is said to have come from Bhandara.

C 81.—Memorial pillar (height above ground 4' 6 $\frac{1}{2}$ "'), resembling the above in every particular, except with regard to the figure-sculptures on the shaft which represent a warrior riding on a richly caparisoned horse, the sun and the moon, a woman standing to right facing two children, and a mare suckling its young, on the front, the back, the proper right and the proper left faces respectively.

The pillar is said to have come from Bhandara

C 81.—Memorial pillar (height above ground 4' 6 $\frac{1}{2}$ "'), resembling the above in all its general features. The representations on the front

the back, the proper right and the proper left faces of the shaft are a man and his wife seated face to face in a palanquin borne by two persons, a woman churning milk, a mare suckling its young, and the sun and the moon respectively.

The pillar has only two tiers at the top. It is said to have come from Bhandara.

This and the two foregoing examples seem to have served the same purpose as the *Virakkals* found in the Southern and South-Western India, being set up over the remains of a warrior or chief. The figures thereon probably indicate the circumstances in which the warrior or chief met his death. And the sun and the moon seem to convey a pious wish on the part of the founder of the memorial that the fame and prestige of such warrior or chief may remain unsaded as long as the two heavenly bodies endure.

C 83.—Elephant (ht. 3'  $\frac{1}{2}$ ", length 3'  $4\frac{1}{2}$ ", thickness 1'  $1\frac{1}{2}$ ") carved out of a red sandstone slab (ht. 3'  $9\frac{1}{2}$ ", length 3' 5", thickness 2") walking, facing front. It is richly caparisoned and wears ornamental chains round its hind-legs. It is trampling upon an indistinct animal by means of its left fore-foot which is raised, apparently, by the force of its trunk twisted round the leg. Traces of the rider and the *howdah* are distinctly visible on its back. The animal has two tusks and a chain, with a bell at each end, hanging over its sides.

The sculpture appears to be old. It is said to have come from Mandhata.

C 84.—Elephant (ht. 2'  $9\frac{1}{2}$ ", length 3' 5", thickness 1'  $3\frac{1}{2}$ ") carved out of a red sandstone slab (ht. 3' 3", length 3' 5", thickness 1'  $1\frac{1}{2}$ ). It is facing to the left and kneeling on its fore-legs with its trunk twisted round the body of an indistinct animal. One of the fore-legs is damaged. The other details of the sculpture are similar to those of the above—(Pl. VIII, fig. b). It is said to have come from Mandhata.

C 85.—Fragment (ht. 2'  $4\frac{1}{2}$ "), carved on both faces. The front face represents a warrior-chief seated cross-legged upon a cot within, what looks like a pillared *mandapa*, and holding a child on his lap. He wears a characteristic head-dress, ear-pendants, torques and a few other ornaments. His shins are disproportionately long. To his left are three females, one in front and two at her back. The latter are placed one above the other. The upper one holds what seems to be a flask in her right hand, while the lower carries a pot in both hands. Behind the chief is a male attendant standing in an ugly posture. Outside, to the proper right of the *mandapa*, is a soldier, standing, with a spear in the right hand and a shield in the left. Above his head is an eagle pecking at a lizard—(Pl. VIII, fig. c).

The back of the fragment exhibits a warrior striding out to left and aiming an arrow at a boar with prominent and upturned tusks. He wears many ornaments and has a dagger at his left waist. He is

wearing shoes. He is preceded and followed by a number of archers. Two dogs are shown as attacking the game in front—(Pl. VIII, fig. d).

The fragment seems to have been meant to commemorate the death of a warrior while out boar-hunting. The front face of the fragment must then be supposed to portray the camp-life of the warrior in question. The *mandapa* within which he sits is probably his tent. The representation of the eagle pecking at a lizard appears to be his dynastic emblem. The fragment is said to have come from Lanji.

C 86.—Fragment (ht. 2' 4") carved on both faces. The front face represents a warrior-chief riding to left upon a richly caparisoned horse. He holds a spear in his right hand and a shield in his left. There is a dagger at his left waist. Stuck under his right and left knees respectively, are a sword and a quiver holding a bow. He wears a characteristic head-dress and many ornaments. His undergarb consists of a pair of tight trousers. He wears shoes. In front of him are soldiers arranged in three rows one above another. The first row consists of two persons, of whom the one in front holds by the hair the head of a warrior slain in battle. The latter probably belonged to the opposing army. His severed trunk is lying under the feet of the former. The second row contains two men standing face to face and apparently closing with each other. They hold a spear in one hand and a shield in the other. The third row again consists of two men, each beating a drum placed in front of him. Behind the chief are an eagle pecking at a lizard, a dog (?), and a soldier holding a long spear by both hands, placed above and in front of one another—(Pl. IX, fig. a).

The back of the fragment represents two warriors, closing with sword and shield. Each is followed by his army. There are a number of drummers and trumpeters on either side—(Pl. IX, fig. b).

This fragment seems to have been meant to commemorate the death of a warrior in the battle-field. The significance of the eagle (?) pecking at a lizard has been already explained.

The fragment is said to have come from Lanji.

\*C 87.—Fragment (ht. 1' 4") of a stone pillar representing two serpents intertwined within a niche on its front face. The outer margins of the niche are carved with decorative designs. In the middle of the lower margin is a goose (Skr. *hamsu*) in low relief. The topmost portion of the fragment bears a crudely-worded inscription of two lines which continues on the proper left face of the sculpture. It is apparently quite modern and gives a few names.

## PART

## LIST OF INSCRIPTIONS

## Dated.

Copper-plate; charter of the Parivrājaka Mahārāja-Samkshōbha, dated in the Gupta year 199 or A. D. 518. Said to have come from Betul. Published in *Ep. Ind.*, Vol. VIII, p. 284 ff. \* (34)

Copper-plate; charter issued in the 5th year of the reign of Mahājayaśāra, assignable to the end of the 7th century A. D. Said to have come from Arang, near Raipur. Published in *Corp. Ins. Ind.*, Vol. III, p. 191 ff. (1)

Copper-plate; grant issued in the 2nd year of the reign of Mahāsudēva, assignable to the beginning of the 8th century A. D. Said to have come from Khariar, in the Raipur district. Published in *Ep. Ind.*, Vol. IX, p. 170 ff. (33)

Copper-plate; charter issued in the 10th year of the reign of Mahāsudēvarāja, assignable to the beginning of the 8th century A. D. Said to have come from Raipur. Published in *Corp. Ins. Ind.*, Vol. III, p. 196 ff. (2)

Copper-plate; charter issued in the 18th year of the reign of Pravarasēna (II.), assignable to the beginning of the 8th century A. D. Said to have come from Pindrai, in the Seoni district. Published in *Corp. Ins. Ind.*, Vol. III, p. 243 ff. (5)

Copper-plate; charter issued in the 8th year of the reign of Mahābhavagupta (I.) Janamejaya, assignable to the beginning of the 11th century A. D. Said to have come from Satlama. Published in *Ep. Ind.*, Vol. VIII, p. 138 ff. (9)

B 14.—Jaina statuette; inscription of the [Vikrama] year 1106. (B 8.)

C 6.—Memorial pillar; inscription of the time of Vikramāditya (VI.), dated in the Saka year 1008. Said to have come from Sitabaldi. Published in *Ep. Ind.*, Vol. III, p. 304 ff. (A 43.)

Copper-plate; charter issued in the 13th year of the reign of Mahābhavagupta (II.), assignable to the first half of the 12th century A. D. Said to have come from Kudopali. Published in *Ep. Ind.*, Vol. IV, p. 254 ff. (4)

Stone slab; inscription of the Rulers of Mālava of the [Vikrama] year 1161. Said to have come from Amarkaṇṭhak. Published in *Ep. Ind.*, Vol. II, p. 180 ff. (10)

\* The figures within brackets have the same significance here as in the foregoing pages, while those that are free refer to the "Descriptive List of Sculptures" above.

Stone slab; inscription of Jājalladēva of the (Chēdi) year 866). Said to have come from Ratanpur. Published in *Ep. Ind.*, Vol. I, p. 32 ff.

- (B 12.) C 74.—Pedestal; inscription of the [Vikrama] year 1198.
- (18) Stone slab; inscription of the reign of Prīthvīdēva of the (Chēdi) year 910. Said to have come from Ratanpur. Noticed in Prof. Kielhorn's *List of Inss. of N. India*, No. 417.
- (19) Stone slab; inscription of the chiefs of the Talahāri Maṇḍala of the (Chēdi) year 915. Said to have come from Ratanpur. Noticed in Prof. Kielhorn's *List of Inss. of N. India*, No. 417 n.
- (15) Stone slab; inscription of Jājalladēva of the (Chēdi) year 919. Said to have come from Malhar. Published in *Ep. Ind.*, Vol. I, p. 39 ff.
- (20) Stone slab; *prākasti* of Jayasimhadēva of the (Chēdi) year 926. Said to have come from Jubbulpore. Noticed in Prof. Kielhorn's *List of Inss. of N. India*, No. 419 n.
- (14) Stone slab; inscription of Prīthvīdēva of the [Vikrama] year 1247(?). Said to have come from Ratanpur. Published in *Ep. Ind.*, Vol. I, p. 45 ff.
- (B 20.) B 17.—Jaina sculpture; inscription of the [Vikrama] year 1260.
- (12) Stone slab; inscription of Sōmēśvara of the Śaka year 1130. Said to have come from Barsar in the Bastar State. Published in *Ep. Ind.*, Vol. III, p. 314 ff.
- (B 26.) B 15.—Jaina sculpture; inscription of the [Vikrama] year 1271.
- (B 10.) B 12.—Jaina image; inscription of the [Vikrama] year 1278.
- (6) Copper-plate; inscription of Dēvapīlā of the [Vikrama] year 1282. Said to have come from Maṇḍhata. Published in *Ep. Ind.*, Vol. IX, p. 103 ff.
- (8) Copper-plate; inscription of the time of Te[lu]gidēva of the Śaka year 11[8]1. *Provenance* unknown. Not published.
- (7) Copper-plate; inscription of Jayavarman (II) of the [Vikrama] year 1317. Said to have come from Maṇḍhata. Published in *Ep. Ind.*, Vol. IX, p. 117 ff.
- (17) Stone slab; inscription of the time of the Mahārājādhirāja Brahmadēva of Rāyapura of the [Vikrama] year 1458. Said to have come from Raipur. Noticed in *Ind. Ant.*, Vol. XXII, p. 83.

Stone slab ; *prāśasti* of king Vēhrāndra of the Ratnapura branch of the Haihaya family. Date broken. Assignable to the 14th or 15th century A. D. Said to have come from Ratanpur. Not published.

(22.)

- B 1.—Jaina statuette ; inscription of the [Vikrama] year 1600. (B 3.)  
 B 8.—Jaina statuette ; inscription of the [Vikrama] year 1637. (B 6.)  
 B 20.—Jaina statuette ; inscription of the [Vikrama] year 1646. (B 4.)  
 B 26.—Jaina torso ; inscription of the [Vikrama] year 1649. (B 22.)  
 B 13.—Jaina statuette ; inscription of the [Vikrama] year 1676. (B 7.)  
 B 5.—Jaina statuette ; inscription of the [Vikrama] year 1694. (B 5.)  
 B 9.—Jaina statuette ; inscription of the [Vikrama] year 1706. (B 9.)  
 C 69.—*Satī* memorial ; inscription of the [Vikrama] year 1812. (A 47.)

*Undated.*

Stone slab ; inscription of the reign of Bhavadēva, assignable to the beginning of the 8th century A. D. Said to have come from Bhandak. Noticed in *Ep. Ind.*, Vol. IV, 257 f., and published in *F. R. A. S.* of the year 1905, p. 617 ff.

(16.)

- A 7.—Vishṇu image ; inscription of about the 8th or 9th century A. D. (A 27.)  
 Stone door-sill ; inscription of about the 10th century A. D. (24.)

Records the erection of a temple by [Ru]drasēna, a pupil of Trivikramasēna. Said to have come from Lakhnandan. Not published.

Stone slab ; fragmentary *prāśasti* of Kṛishṇarāya, perhaps identical with the third king of that name of the Rāshtrakūṭa family who reigned during the latter half of the 10th century A. D. Said to have come from Lanji. Not published.

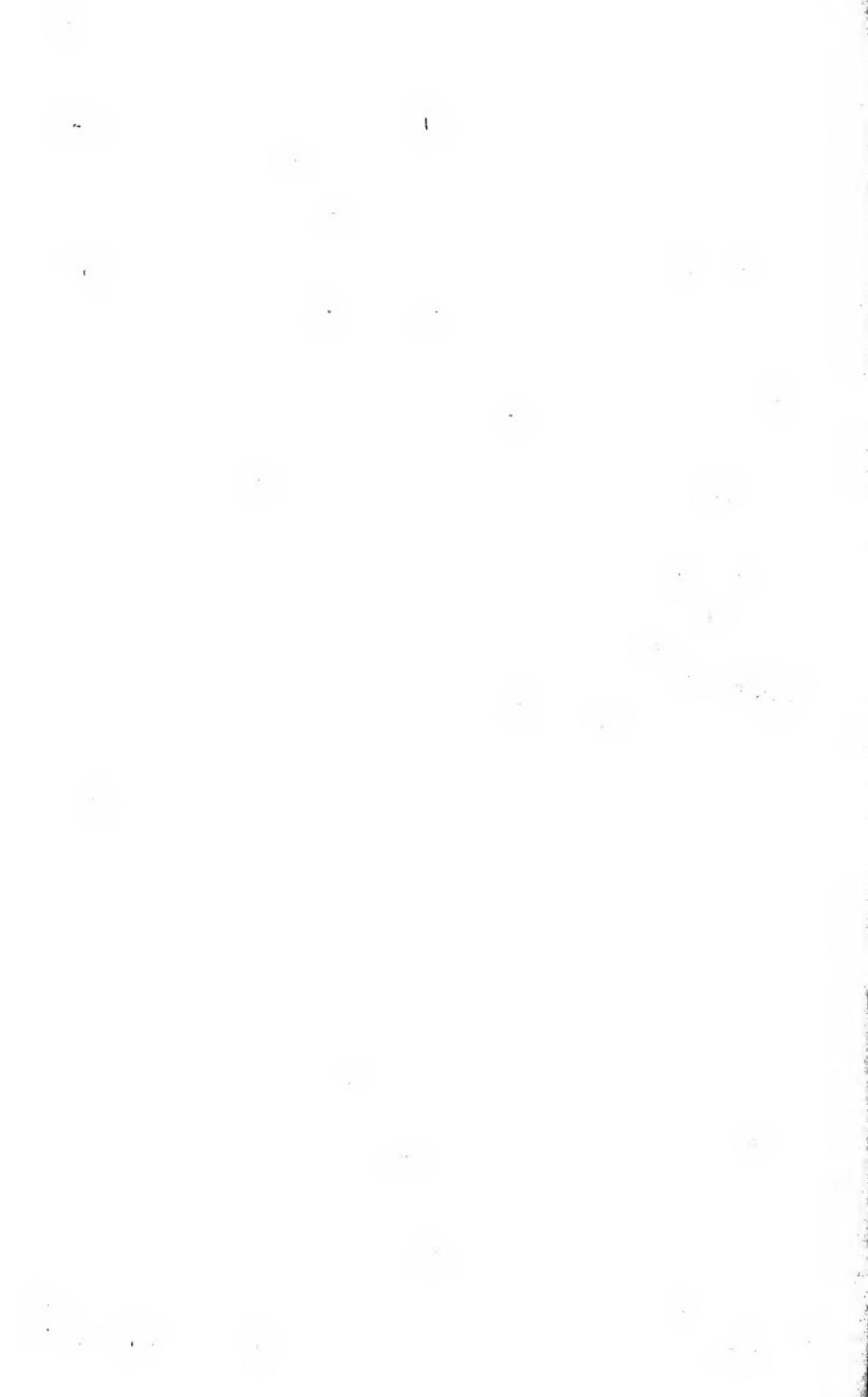
Stone slab ; inscription of the Rules of Chēdi, assignable to the end of the 10th or beginning of the 11th century A. D. Said to have come from Bilahari. Published in *Ep. Ind.*, Vol. I, p. 251 ff.

Copper-plate ; inscription of the reign of Yaśāṅkarṇadēva, assignable to the Chēdi year 874 or A. D. 1122. Said to have come from Sihora. Published in *Ep. Ind.*, Vol. II, p. 1 ff.

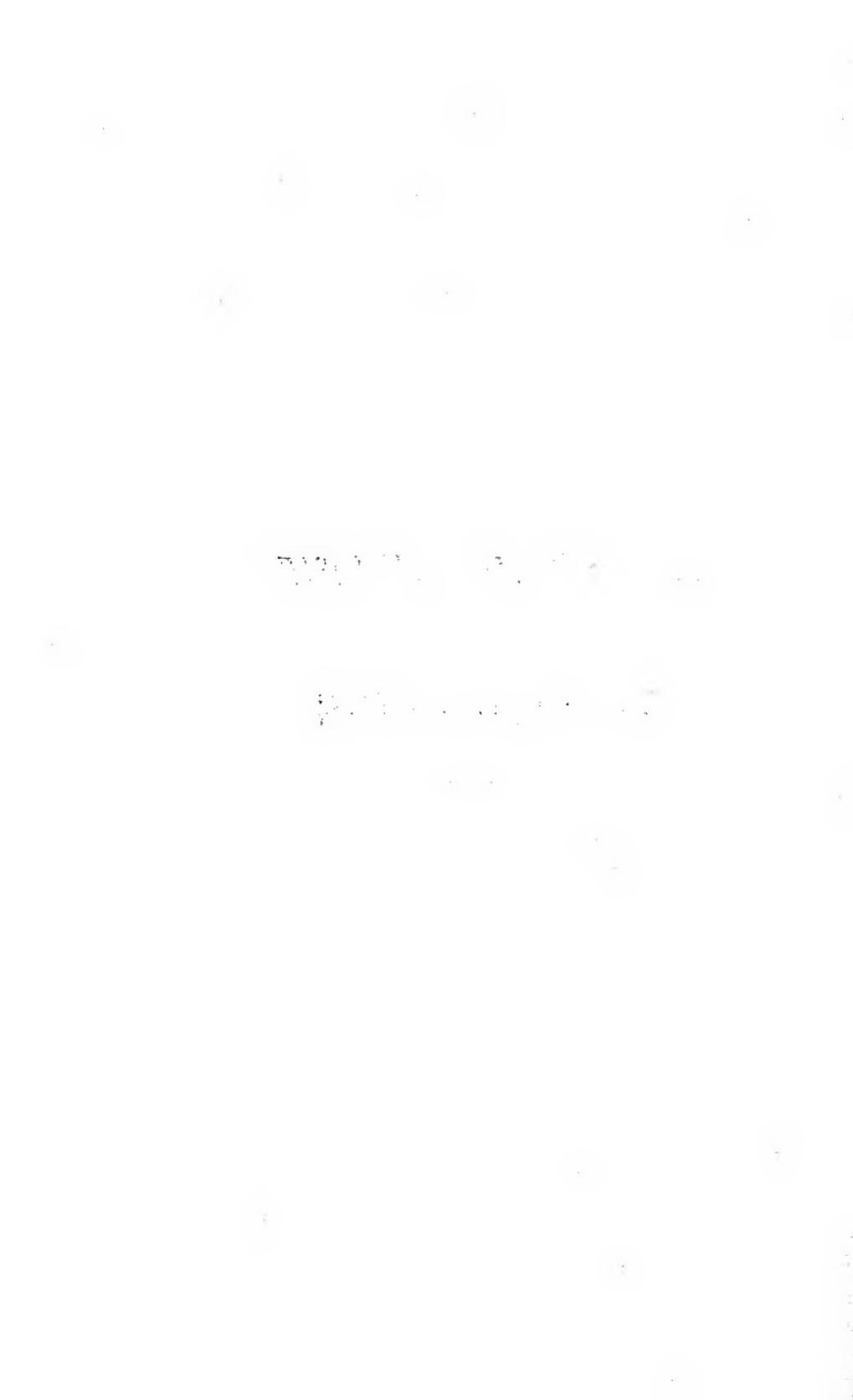
A 6. Vishṇu image ; inscription of about the 12th or 13th century (A 23.) A. D.

Stone slab ; fragmentary inscription of the time of the king Rāmatāyaka of the Yadu lineage. Said to have come from Lanji. Not published.

(21.)



A DESCRIPTIVE LIST  
OF THE  
ANTIQUITIES  
IN THE  
RAIPUR MUSEUM.



## APPENDIX.

### A Descriptive List of the Antiquities in the Raipur Museum.

#### A.—BRAHMANICAL SCULPTURES.

A 1.—Sculpture (ht. 2' 6") of black marble, representing Bhūtāmūtā (?), one of the manifestations of Dēvī standing to the front upon a lotus and within a pillared niche. She has an ornamental halo and wears an elaborate tiara, ear-rings, torques, necklaces, bracelets, anklets, and a long garland coming down to the knees. Her lower garment is fastened to her waist by means of a very flat girdle composed, apparently, of ropes of pearls with dependant chains of the same. Her face is badly damaged. She has four arms, of which the two lower ones are missing. In the upper right hand she holds the phallic representation of Siva (Skr. *lingu*, and in the corresponding left an indistinct object, probably a trident (Skr. *triśūla*), both enclosed within a peculiar orb. To either side of her head and feet are a garland bearing Gandharva and a female *chauri*-bearer respectively. Flanking the lotus upon which she stands and facing her, are an animal to the proper right and a kneeling female devotee to the proper left. The former is very indistinct, and perhaps represents the vehicle of the goddess, *viz.*, a lion. In the middle of the front face of each of the pilasters of the niche is a figurine seated in the *līlāsana* posture and holding what appears to be a staff in the right hand and a water-vessel (Skr. *kalaśa*) in the left. Both of them are somewhat mutilated (Pl. IX, fig. c). The sculpture possesses some artistic worth. It can be attributed to the eleventh or twelfth century A. D., inasmuch as it exhibits a close resemblance to A 6 of the Nagpur Museum collection. It is said to have come from Ratanpur.

\*(402.)

#### B.—JAINA SCULPTURES.

B 1.—Sculpture (ht. 3' 5") of black marble, representing the Jina Adinātha or Rishabhadēva, seated cross-legged under a triple umbrella within a *utakara* arch, with palms placed one upon the other in the centre of his lap. He has a very elaborate halo, but wears no ornament or clothing, thereby indicating that he belongs to the *Digambara* sect. His nose and lips are damaged. In the middle of his chest is the *srivatsa* symbol and in that of his palms the wheel. His hair is arranged in schematic curls, the extremities of which at the back seem to be divided into two equal portions and suspended one in front of each of his shoulders. The *ushnisha* in the centre of its top has the appearance of a tuft of plaited hair. To either side of the triple umbrella and facing it is an elephant pouring water from a pot held in its trunk. The *mahan* on its back is a female, the

(402.)

\*The figures within brackets refer to the serial numbers in the Raipur Museum Register.

upper part of whose body is missing. Just behind and facing the dome surmounting the umbrella is an altogether mutilated human figurine (?), lying on its face with its head and hands resting upon what seems to be a long, round pillow. In an advanced panel below the elephant on each side are two flying *gandharvas*, a male and a female, carrying garlands and placed one over the other. Below these again, and flanking the main figure, is a *chaury*-bearer, apparently of royal rank, standing in the conventional attitude, i.e., with the weight of his person thrown on one hip. The drapery of the ornamental seat of the main figure exhibits his cognizance, *viz.*, a bull. In front and at the back of it are respectively a male and a female devotee with their faces turned towards the main figure. They are represented as kneeling with hands joined before the breasts. There is a *kirtimukha* decoration in the upper part of the drapery. The front face of the pedestal bears a pillared niche in the centre of which is a *dharma-chakra* symbol. Behind the pilaster of the niche on either side is a lion, couchant, lying to the right and left respectively, and facing to the front. At the right extremity of this composition is carved the figure of Gomukha and at the left of Chakravari. True to his name, the former possesses a cow's head. Both the figurines are seated in the *lilasana* posture. They are evidently the *sasanadevatas* of the Jina.

The facial expression of the main figure is devoid of any aesthetic value, the nose being flat and the lips thick. The sculpture is very like B 18 of the Nagpur Museum collection. It is said to have come from Ratanpur.

(402.) B 2.—Sculpture (ht. 2' 8") of black marble, representing the Jina Adinatha or Rishabhadeva and resembling the above in almost every detail. The points of difference are that, in this example, there is only a single umbrella sheltering the Jina's head and that the number of flying garland-bearing *gandharvas* on either side of him is also one. It may be noted that the face, hands and the left knee of the Jina are badly damaged.

The sculpture is said to have come from Ratanpur.

(403.) B 3.—Fragment (ht. 1' 1 $\frac{1}{4}$ ) of a sculpture of black marble, representing a Jina and being an exact but smaller replica of B 1 *supra*. The portions below the head of the main figure are missing. The fragment is said to have come from Ratanpur.

(402.) B 4.—Sculpture (ht. 2' 4") of black marble, representing the Jina Mahavira, seated cross-legged under an umbrella, which is partially broken, with hands joined before the breasts and holding some indistinct object between his palms. He has a very elaborate halo and tiara, and wears ear-rings and various other ornaments. He therefore belongs to the Svetambara sect. His lower garment is fastened to his waist by means of a flat girdle, the tassels of which are spread out in front of his cushioned seat. He has moustaches and a

flowing beard. To either side of him are a flying garland-bearing *gandharva* above, and a female attendant of royal rank seated in the *lilasana* posture below.

The front face of the pedestal is recessed and bears, in the centre of a pillared niche, the figure of an engaged lion lying to the front which must be regarded as the cognizance of the Jina. Behind the pilaster of the niche on either side is a lion lying to the right and left respectively, and facing to the front.

The sculpture is said to have come from Ratanpur.

Judging by the close resemblance which this sculpture and the three preceding ones bear to A 6 and A 26 of the Nagpur Museum collection, they can safely be ascribed to the eleventh or twelfth century A. D.

B 5.—Image (ht. 3' 6 $\frac{1}{2}$ ") of dark granite (?), representing the Jina Pārvanātha (?), seated in the usual attitude under a *makara* arch, of which only the *makaras* at the extremities are visible. He wears no ornaments or clothing, and consequently belongs to the *Digambara* sect. His hair and *ushnīsha* are treated in conventional curls. His ear-lobes are remarkably long. He has the *śrīvatsa* and wheel symbols in the centre of his chest and palms respectively. His head is sheltered by the seven-headed hood of a serpent, whose body is rendered into a couple of parallel coils and seemingly serves as a pillow at the Jina's back. His face, hands, and knees are damaged. His pedestal is much mutilated and his cognizance, a serpent, is missing, probably, in consequence.

The image is altogether wanting in life. It is said to have come from Sirpur.

#### C.—MISCELLANEOUS SCULPTURES.

C 1.—Fragment (ht. 2') representing a warrior-chief mounted upon a richly caparisoned horse and riding to the left. He has a characteristic head-dress and prominent moustaches, and wears ear-rings and a few other ornaments. His feet are enclosed in Mussalman shoes. His lower garment is composed of a pair of tight trousers. In his left hand he holds the reins of his horse. His right hand rests upon his right thigh. At his waist is a dagger and under his right knee is a broad sword. Behind him is an attendant carrying an umbrella and in front a soldier with a spear in the right hand and a shield in the left, and an attendant bearing on his left shoulder a horizontal pole from the ends of which are suspended a basket and a pot containing, perhaps, water and provisions for the chief.

(86.)

C 2.—Fragment (ht. 1' 8 $\frac{1}{2}$ ") representing a warrior-chief mounted upon a caparisoned horse and riding to the left. His pose and accoutrements are similar to those of the chief in the previous fragment, but that he has a whip in his right hand and a shield at his right knee.

(86.)

Behind him is an umbrella-bearer and a soldier holding a sword in the right hand and a shield in the left, placed one above the other. The upper part of the umbrella is missing, and the head of its bearer damaged. Underneath the horse is a dog running to the left in between two male attendants.

(86.) C 3.—Fragment (ht. 2') representing a soldier marching to the left. His head-dress and ornaments are the same as those of the chiefs in the two foregoing fragments. His right arm is missing. In his left hand he holds an ornamental shield over his breasts. There is a dagger at his waist.

(86.) C 4.—Fragment (ht. 1' 6") representing a soldier marching to the left with a sword in the right hand and a shield in the left. The rest of the details are similar to those of the above. This and the three preceding examples are said to have come from the Raipur fort. They are very crudely carved. The first two seem to portray a Gond chief's march to the battle-field or the hunting ground and all of them were probably intended to serve as memorials.

(86.) C 5.—Base (ht. 1' 10") of a pillar of red sandstone, rectangular in shape and recessed in front and at the sides. The recessed portion exhibits three seated atlantean figures supporting the parts of the pillar above. Twined round the body of each of them is a serpent whose uplifted and expanded hood is raised parallel to its head. The figures probably meant to represent *nâgas*. The lower extremity of the fragment is broken. The carving seems to be old. The fragment is said to have come from the Raipur district.

C 6.—Architrave (l. 8'  $\frac{1}{2}$ "; w. 9 $\frac{1}{2}$ "; th. 1' 2 $\frac{1}{2}$ ") of the *tôraya* of a Siva shrine, carved only on one side. The centre of the carving exhibits the bust of Siva over an ornamental pedestal, in front of which is his cognizance, a bull, lying in a recumbent posture to the right. He has a very elaborate halo and wears ear-rings made of snakes and a torque. His hair is plaited and tied up in the conventional manner. His third eye is clearly visible in the centre of his forehead. To either side of and facing him is a devotee, perhaps a *nâga*, standing, with hands folded before the breasts. The upper part of their body is missing. This central composition is flanked on each side by two *nâga* figures lying in a swimming posture and facing the bust of Siva. Their heads are surmounted by triple-headed hoods. Their tails are intertwined and seem to be disproportionately big. They wear numerous ornaments and hold an offering in their left hands. The carving is graceful on the whole, and appears to be fairly old. The stone is said to have come from Dhamtari.

(393.) C 7.—Lintel (l. 5' 4 $\frac{1}{2}$ "; w. 1' 7"; th. 8") of a door-way carved on two sides. The top of the front side is slightly advanced and presents the appearance of a square bracket. It is comprised of a flat band carved with a pattern of double garlands, whose inter-spaces are covered by lotus designs, the whole being enclosed within astragalus borders.

The bottom represents a pilaster whose circular shaft is carved with a series of *makara* ornaments intercepted by bell-shaped mouldings at regular intervals. The lower side of the lintel contains one full lotus-rosette in the centre, and one half lotus-rosette at each extremity. Their inter-spaces are filled with a peculiar palmette decoration, the details of which are far from distinct. Each of the lotus-rosettes, as well as the whole of the carved portion on this side, is enclosed within astragalus borders.

The carving is elegant and seems to be old. The stone is said to have come from the Raipur district.

C 8.—Left door-jamb (ht. 5'; w. 1' 1 $\frac{1}{2}$ "; th. 7") of a shrine carved on the front and the proper right side. Its lower portion is missing. The front side consists of a circular column flanked by a slightly advanced rectangular band. The former is carved at regular intervals with a peculiar ornament which gives it the appearance of a newel, while the latter is perfectly plain. The proper right side of the jamb exhibits on its right margin a diaper pattern vertically arranged. The central portion is made up of a rectangular pilaster covering nearly the whole height of the jamb. The shaft of this pilaster bears in high relief a female *chauri*-bearer standing in the conventional attitude. Her hands and legs are missing. She wears a finely-wrought coiffure, ear-rings, torques and other ornaments. The capital of the pilaster represents a single-storyed *vimana*, the dome of which is surmounted by a citron moulding. The abacus which crowns the capital is rectangular in shape and bears a floral decoration. The upper extremity of this portion exhibits a cock-fight, witnessed by two pygmies carved above a horizontal bar from which elaborate festoons are suspended.

The carving possesses a high degree of artistic elegance and must certainly belong to an early date. The stone is said to have come from the Raipur district.

C 9.—*Satī* memorial (ht. 5' 5 $\frac{1}{4}$ "'), consisting of a sandstone column surmounted by a spherical cupola. The upper corners of its square base are turned outwards like the leaves of a plant, the shaft above being fluted and representing, on a plain flat surface in front, the figure of a heraldic-looking lion in an oblong niche above, and a *kirtimukha* symbol having a chain suspended from its mouth and surmounted by a palmette below. The capital of the column is also square in shape and is carved with a lotus rosette on each of its four faces except the back.

The lower part of the cupola is fluted and bears on its front face the right fore-arm of two females pointing upwards. The wrists are adorned with bangles. The two fore-arms which are turned, as it were, towards heaven, the bangles which are in unmistakable indication of wedded life, the lotus-rosettes which probably represent the sun and the stars, and the *kirtimukha* symbol which is invariably used as a mark of auspiciousness; all these together seem to portray the death of two virtuous women as *satīs* and the pious wish of the founder of the

(393.)

(393.)

memorial that they may remain united with their husbands even in heaven as long as the sun and the stars exist. The memorial is comparatively modern. It is said to have come from the Raipur district.

C 10.—Pillar (ht. 7' 6 $\frac{1}{2}$ ") of red sandstone (?), containing a square base and a circular shaft. The former is carved with a pot and foliage design, and exhibits a semi-lotus-rosette in the centre of the upper and lower extremities on each of its four faces. The latter is fluted and bears two decorative bands composed of the interlaced coils of snakes surmounted by their uplifted and expanded hoods. They, however, differ from each other with regard to the ornamentation on their border. There is a third band at the bottom of the shaft which is made up of a series of volutes. The capital of the pillar is also fluted and is crowned by an abacus which is rectangular in form and which belongs to the pot and foliage type.

The pillar appears to be fairly old. It is said to have come from Deokut.

(393.) C 11.—Right door-jamb (ht. 6' 4"; w. 1' 7"; th. 9 $\frac{1}{2}$ ") carved on the front and the proper left side. The base on the front side bears a spiral decoration encircling, as it were, a parrot (?) at the foot. The shaft is divided vertically into two portions, of which the one at the farther end is slightly advanced and rectangular in shape. Its surface is covered by a series of palmettes within astragalus borders. The other portion of the shaft is made up of a circular pilaster whose base is of the pot and foliage type and whose shaft is carved with a diaper pattern, shown as proceeding from the mouth of a *makara* at the bottom. Again, the portion which comprises the base on the proper left side exhibits a pot and foliage design, the shaft being composed of a semi-lotus-rosette at the bottom, and a triple series of festoon ornamentation above, each series being enclosed within astragalus borders and arranged vertically.

The carving is graceful and seems to be old. The stone is said to have come from the Raipur district.

(393.) C 12.—Left door-jamb (ht. 6' 4"; w. 1' 7"; th. 9 $\frac{1}{2}$ ") carved on the front and the proper right side. It is a counterpart of the above, and hence resembles it in every particular. Its upper part is damaged.

#### B.—INSCRIPTIONS.

1. Stone slab; charter (2' 1 $\frac{1}{2}$ " x 3' 8 $\frac{1}{2}$ ") of Mahāśivagupta-Balārjuna attributable to the seventh or eighth century A. D. Said to have come from Sirpur. Not published.

2. Stone slab; fragmentary inscription (1' 3" x 2' 2 $\frac{1}{4}$ ") of Śivagupta attributable to the seventh or eighth century A. D. Noticed in Cunningham's *A. S. R.*, Vol. XVII, p. 27, No. F. Said to have come from the Surang Mound at Sirpur. Not published.

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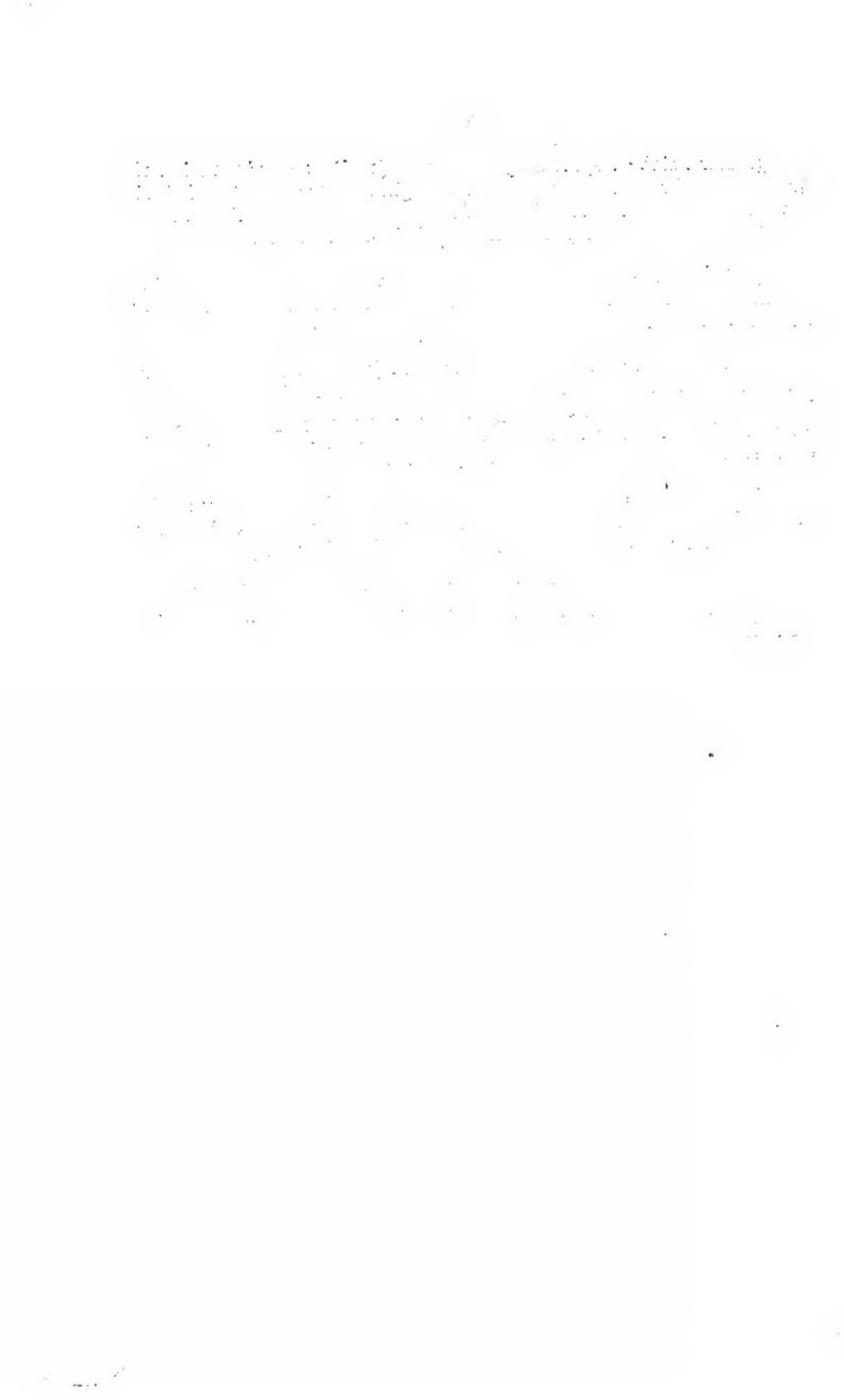
3. Stone slab; fragmentary inscription ( $1' 6\frac{1}{4}'' \times 3'$ ) of the reign of Śivadēva attributable to the seventh or eighth century A. D. Noticed in Cunningham's *A. S. R.*, Vol. XVII, p. 3, and Plate II. Said to have come from Drug, 24 miles west of Raipur. Not published.

4. Stone slab; fragmentary inscription ( $1' 3\frac{1}{2}'' \times 1' 7\frac{1}{2}''$ ) of the seventh or eighth century A. D. Completely worn away. Said to have come from Sirpur.

5. Stone slab; fragmentary inscription ( $1' 4\frac{1}{2}'' \times 2' 2\frac{1}{4}''$ ) of king Gōpāla, probably identical with the Gōpāladēva of the Boramdeo inscription. Noticed in Cunningham's *A. S. R.*, Vol. XVII, page 35 ff. Attributable to the beginning of the twelfth century A. D. Said to have come from the Raipur district. Not published.

6. Stone slab; Akaltāra fragmentary inscription ( $2' 4\frac{1}{4}'' \times 1' 4\frac{1}{2}''$ ) of the Kalachuri Rulers of Ratnapura, attributable to the end of the twelfth century A. D. Noticed in *Ind. Ant.*, Vol. XX, p. 84.

7. Stone slab; Khalāri inscription ( $1' \times 2' 4\frac{1}{4}''$ ) of the reign of Haribrahmadēva of the Vikrama year 1470. Published in *Ep. Ind.*, Vol. II, p. 228 ff.



## **GLOSSARY.**



## GLOSSARY.

ABACUS (Gk, abax = a board).—“A square or rectangular table forming the crowning member of the capital of a column.”

ABHAYA-MUDRĀ.—See under MUDRĀ.

ADIŚEŠHA.—See under ŚEŠHA.

AṄKUŚA.—An elephant-goad.

ĀLIDHĀSANA.—A particular attitude, in which the right knee is advanced and the left leg retracted.

ARCHITRAVE.—The beam or lowest division of the entablature resting immediately on the supporting columns.

ARUNA.—‘Red, rosy.’ The dawn, personified as the charioteer of the sun, and of later origin than the *Vēdic* Ushas. He is said to be the elder brother of Garuḍa, being the son of Kaśyapa and Vinatā. Vinatā prematurely hatched him and he was born without thighs. Hence he is called *Anūru* ‘thighless’ or *Vipāda* ‘footless.’ He laid on his mother for having brought him forth before the due season, the curse that she would become a slave to her rival Kadru (the mother of serpents); but at her earnest entreaties he modified the curse and said that her next son would deliver her from bondage. (Thus Garuḍa came to be the scourge of serpents.) His wife was Śyēni, who bore him two sons, Sampāti and Jatayu.

ASTRAGALUS.—A small semi-circular moulding often ornamented with a bead or reel.

AVATĀRA (lit. a descent).—The incarnation of a deity. The god Viṣṇu is said to have had ten *avatāras*, viz., the *Matsya* (fish), the *Kūrma* (tortoise), the *Varāha* (boar), the *Narasiṁha* or *Nṛisiṁha* (man-lion), the *Vāmana* (dwarf), the *Paraśurāma* (Rama with the battle-axe), the Rāma (Ramachandra, the son of king Daśaratha), the *Balarāma* or *Haladhara* (the wielder of the plough), or *Kṛiṣṇa* (the dark-complexioned), the *Buddha* (the enlightened) and the *Kalkin* (the deceitful).

BALARĀMA.—His other names are Balabhadra, Baladeva, Halapāṇi and Haladhara. He is said to be the elder brother of Kṛiṣṇa. When the latter is regarded as the complete manifestation of Viṣṇu, the former is looked upon as the eighth *avatāra* or incarnation in his place.

BHŪMISPARSĀMUDRĀ.—See under MUDRĀ.

BRAHMĀ.—The first deity of the sacred Hindu triad to whom is entrusted the work of creating the universe.

In the preparation of this glossary, Banister Fletcher Fletcher's *History of Architecture*, Moor's *Hindu Pantheon*, Dawson's *Classical Dictionary of Hindu Mythology*, and Apte's *Sanskrit-English Dictionary* have been largely utilised.

**BUDDHA.**—The founder of a religion called Buddhism, which counts among its adherents nearly a third of the population of this world. He is also regarded as the ninth *avatāra* or incarnation of Vishṇu.

**CAPITAL**, of a column (Lat. *caput* = a head).—The upper portion of a column.

**CHAITYA.**—A place of religious worship.

**CHOUṄSATYŌGINI.**—The Hindu equivalent for 64 *Yoginis*. They are a class of female attendants on Durgā, corresponding perhaps to the *Pramathaganas* of her lord Śiva.

**CHAURI.**—A fly-whisk. It is composed of the hair of a Yak's tail, white in colour, and is generally used in religious worship.

**DHARMACHĀKRA** (lit., the wheel of law).—A wheel by which the event of the first sermon which the Lord Buddha preached after his 'enlightenment'—the turning of the wheel of law as the Buddhist scriptures have it—is generally symbolised. It seems to have been adopted latterly by the Jainas to indicate the same purpose in association with their Tīrthaṅkaras or deified saints.

**DHYĀNĀMUDRĀ.**—See under **MUDRĀ**.

**DIAPER.**—Any small pattern of flowers repeated continuously over an architectural member.

**DIGAMBARA** (lit., he whose robe is space).—A sect of the Jainas whose religious preceptors are required to be stark naked.

**GACHCHHAS**, of the Jainas.—The different clans into which the sect was divided about the middle of the tenth century A. D. They are believed to have originated with the pupils of a Jaina high-priest named Uddyotana and said to be eighty-four in number. For further particulars see Burgess' translation of Dr. Bühler's treatise *On the Indian Sect of the Jainas*, p. 77 ff.

**GANĀ**, of the Jainas.—One of the many schools of thought with which the different Jaina teachers associated themselves from time to time.

**GANAS**, of Śiva.—The demigod attendants or followers of Śiva.

**GANDHARVA.**—A class of heavenly singers or musicians supposed to be attached to Indra's court. They are also accredited with considerable proficiency in the healing art.

**GARUDA.**—Son of Kaśyapa and Vinatā, and vehicle of Vishṇu. "He is regarded as the chief of the feathered race, an implacable enemy of serpents and elder brother of Aruṇa. He is believed to have a white face, an aquiline nose, red wings and a golden body."

**GŌPI.**—A female cowherd; a name especially applied to those members of that class who lived in Brīndāvana (the modern Brindāban,

near Muttra), and were the companions of Kṛishṇa in his juvenile sports.

GŌTRA.—(1) A mythical sage from whom a member of the Hindu sect is believed to be descended, (2) The founder of a particular family according to the Jainas.

HĀRITI.—A member of the *Yaksha* class looked upon as 'the goddess of fertility, and wife of Kubēra, the god of wealth.'

INDRA.—The lord of the firmament and the king of gods.

KALKIN.—The tenth and last incarnation of Vishṇu represented as riding on a white horse, sword in hand, for the destruction of sinners.

KIRTTIMUKHA.—An ornamentation, consisting of a lion's face, decorated with festoons and looked upon as an auspicious symbol.

KUBĒRA.—"The king of the *Yakshas* and *Kinnaras* and the regent of the northern quarter. He is besides the god of riches and treasures." He is usually represented as a plump figure with a protruding belly and a money-bag in either hand. He occupies a more or less prominent position in the Hindu, Buddhist and Jaina mythology. According to the Hindus "He is the son of Viśravas by Idāvidā and thus the half-brother of Rāvana. He is also deformed in body, having three legs, only eight teeth and a yellow mark in place of one of his eyes, and his abode is Kailāsa."

KUNDALA.—An ear-ring or ear-pendant.

KŪRMĀVATARĀ.—The second incarnation of Vishṇu in the shape of a tortoise.

LAKSHMĪ.—"The consort of Vishṇu and the goddess of fortune, prosperity and beauty. She is believed to have sprung from the sea of milk when it was churned for nectar by the gods and demons."

LEOGRYPH.—A fabulous monster—half lion, half griffin—used very largely as a decorative design on pillars or as an independent support in Hindu religious architecture, especially in Southern India.

LILĀ.—A juvenile sport.

LILĀSANA.—A mode of sitting in which one leg is allowed to dangle freely, the other being folded up horizontally.

MAKARA.—A crocodile. It is regarded as an emblem of Cupid as one of his appellations, viz., *Makaraketana* (lit., he who holds a *makara* banner), indicates.

MANDAPA.—An open hall, a pavilion, or tent.

MATSYĀVATARĀ.—The first incarnation of Vishṇu in the shape of a fish.

MUDRĀS.—Certain positions of the fingers and hands practised by *Yōgis* in devotion, or adopted by gods to symbolise some of their aspects.

Those which are very often met with in Hindu, Jaina and Buddhist sculptures are the following :—

- (a) ABHAYA-MUDRĀ.—The attitude of bestowing protection in which one hand is held up, palm outwards ;
- (b) BHŪMISPARŚA-MUDRĀ.—The earth-touching attitude which is peculiar to Buddha, and which represents his calling the earth to testify to his enlightenment, purity and universal dominion on the occasion of the attack of *Māra*'s (Cupid's) host. The event is said to have occurred under the famous *Bōdhi* tree (the tree of enlightenment) at Buddha Gaya ;
- (c) DHYĀNA-MUDRĀ.—The meditative attitude, in which the legs are crossed and the hands placed, palms outward, one upon the other, in the centre of the lap ; and
- (d) VARADA-MUDRĀ.—The boon-granting attitude, in which the hand is held down, palm inwards.

NĀGA.—A class of beings inhabiting the nether world (Pātāla) and represented as half-human and half-serpent. The females among them are esteemed as beauties. They are associated, as attendants, with the principal deities of the Hindu, Buddhist and Jaina pantheon.

NEWEL.—The central shaft round which the steps of a circular staircase wind.

NRISIMHĀVATĀRA.—The fourth incarnation of Vishṇu with the body of a man and with the face and claws of a lion.

OGEE.—A moulding consisting of two members, the one concave, and the other convex.

PARAŚURĀMĀVATĀRA.—The sixth incarnation of Vishṇu as 'Rāma with the battle-axe.'

PARYĀNKASANA.—A particular kind of posture practised by ascetics in meditation, which consists of sitting on the hams.

POT AND FOLIAGE TYPE.—A particular kind of ornament occurring usually on the base and capitals of columns and consisting of a vase with broad and flowing leaves issuing from its mouth.

RĀDHA.—A female cowherd of Brīndāvana and the best beloved of Krishṇa.

RAMĀVATĀRA.—The seventh incarnation of Vishṇu as the son of King Dasaratha of the Raghu lineage.

RUDRĀKSHA.—The fruit of a kind of tree which, made into a rosary, forms a favourite ornament of Śiva and his votaries.

SATĪ.—A woman who immolates herself on the funeral pyre of her husband.

ŚEŠHA.—King of serpents and of the infernal regions called Pātāla. He is believed to possess a thousand heads and to form the couch and canopy of Vishṇu while he sleeps during the intervals of creation.

SIVA.—The third deity of the Hindu triad who is engaged in the work of destruction, as the other two are with those of creation and preservation respectively.

ŚRĪVATSA.—A peculiar mark resembling a curl of hair on the breast of Vishṇu or any one of the Jaina Tīrthaṅkaras.

SVASTIKA.—A mystical religious symbol, which is supposed to bring good fortune to the wearer thereof, and which resembles a Greek cross with the ends turned in at right angles.

ŚVĒTĀMBARA (lit., white-robed).—A sect of the Jainas, the high-priests and ascetics of which are required to wear purely white clothing.

TĪRTHAKARAS OR TĪRTHAṄKARAS (lit., the founders of new religions or philosophical schools).—The deified saints of the Jainas. They are believed to be twenty-four in number, the last being Mahāvira, the reputed founder of Jainism.

TŪRĀNA.—An ornamental door-way or portal.

ŪRNĀ.—“ A circle of hair between the eyebrows.”

ŪSHNISHA.—A characteristic spherical projection at the centre of the head of Buddha or Tīrthaṅkara.

VAISHNĀVI.—The female counterpart of Vishṇu and one of ‘The Seven Mothers’ (Skr. *Saptamātaras*).

VĀMANĀVATĀRA.—The fifth incarnation of Vishṇu in the shape of a dwarf.

VARADA-MUDRĀ.—See under MUDRĀ above.

VARĀHAVATĀRA.—The third incarnation of Vishṇu in the shape of a boar.

VIMĀNA.—The tower of a temple.

VIRABHADRA.—One of the fierce emanations of Śiva, said to have been created by the latter to destroy the sacrifice of his presumptuous father-in-law Daksha.

VJRAKALS, VIRAKKALS, VIRAGALS OR VIRGALS.—Sculptured pillars or slabs of stone which seem to have been set up in olden times in Southern India with a view to commemorate the death-spots of warriors. See *Epigraphia Indica*, Vol. IV, p. 180; *ibid.*, Vol. V., pp. 159 and 262; *ibid.*, Vol. VII., p. 22 ff.

VISHNU.—The second deity of the Hindu triad, considered as the preserver of the universe.

YAKSHA.—A member of a class of demigods who are the attendants and subjects of Kubera. They are in some places spoken of as quite inoffensive as their name *pūṇyajanāś* 'good people' implies; while in others they appear as mischievous imps. They are also constant followers of the Buddhas and Tirthankaras. The females among them are called Yakshis.

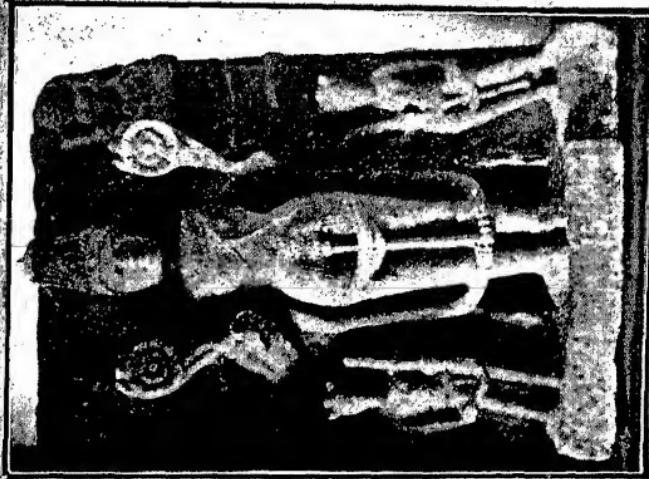
(a) CHANDRA, FROM MANDI.A.



(b) SŪRYA,



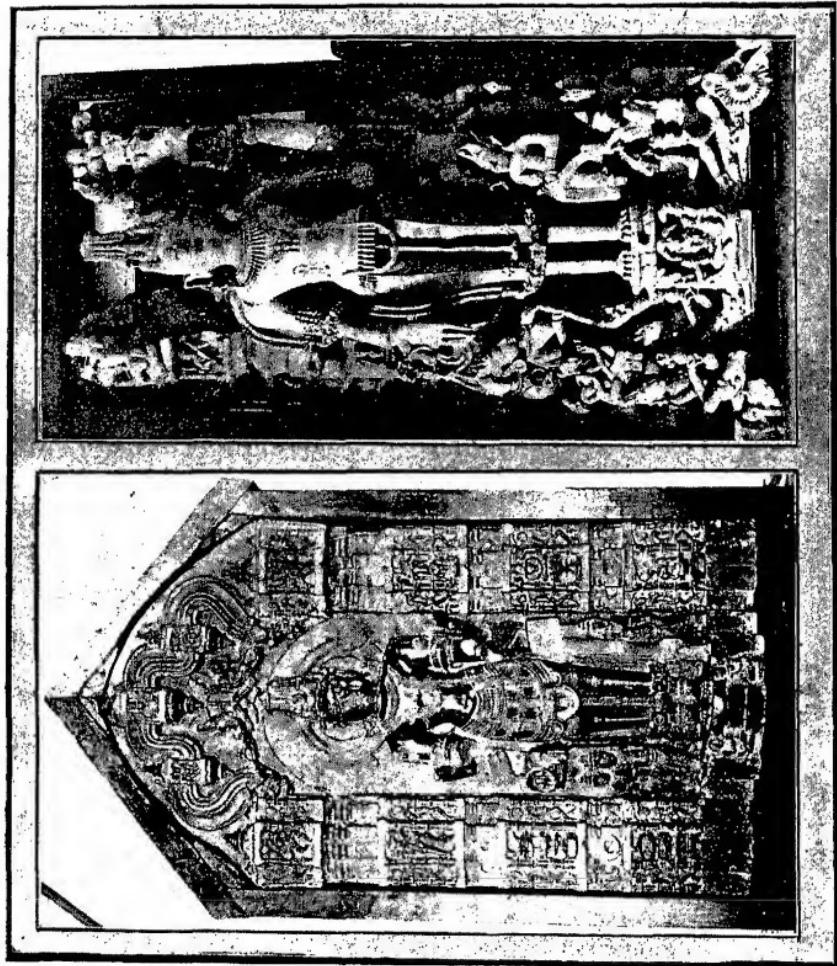
(c) SŪRYA, FROM CHANDA,





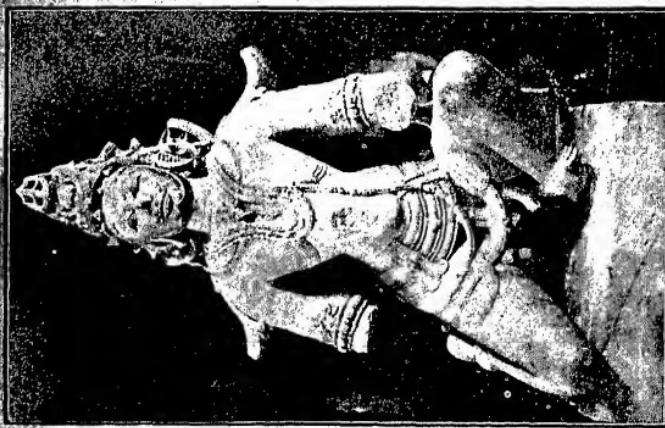
(b) VISHNU. FROM SEONI.

(a) VISHNU. FROM NIMAR.

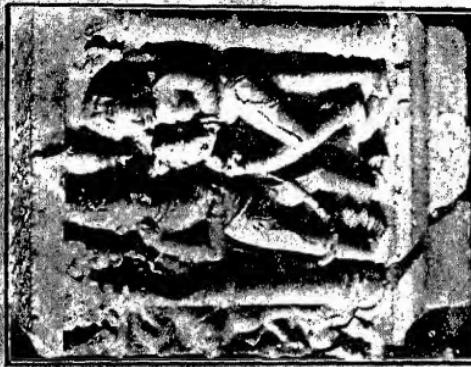




(c) GARUDA, FROM MANDLA.



(d) KRISHNA AND GOKU.



(e) VISHNU.





(a) ŚIVA. FROM BHANDAK. (b) ŚIVA. FROM BHANDARA. (c) BHAIKĀ. FROM CHANDA.





(a) GĀÑEŚA. FROM BHANDARA.



(b) KĀRTIKĒYA.  
FROM GOMARI, BILASPUR.



(c) KHĀNDĀBA.  
FROM MANDLA.

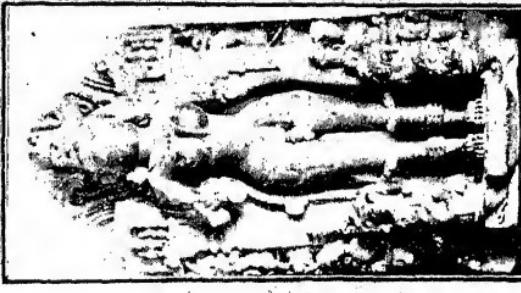
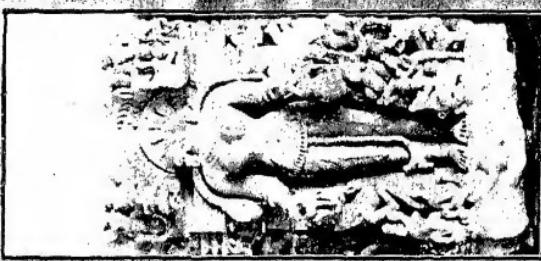




(c) GANCA.

(b) CHAMUNDĀ OR SHIVADŪ.

(a) PĀRVATĪ. FROM NARSINGHPUR.

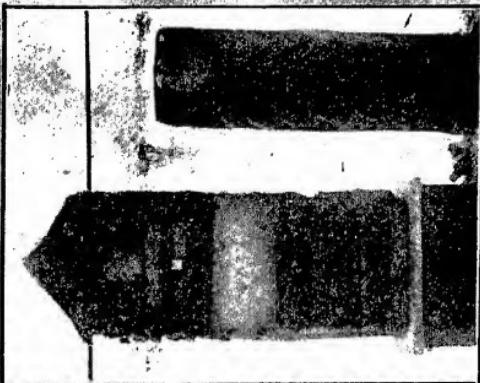




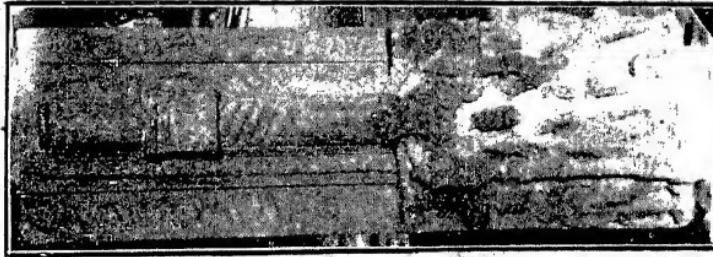
(a)



(b)



(c)







(a)

(c) GŌND MEMORIAL (OBVERSE).  
FROM LANJI.

(b)

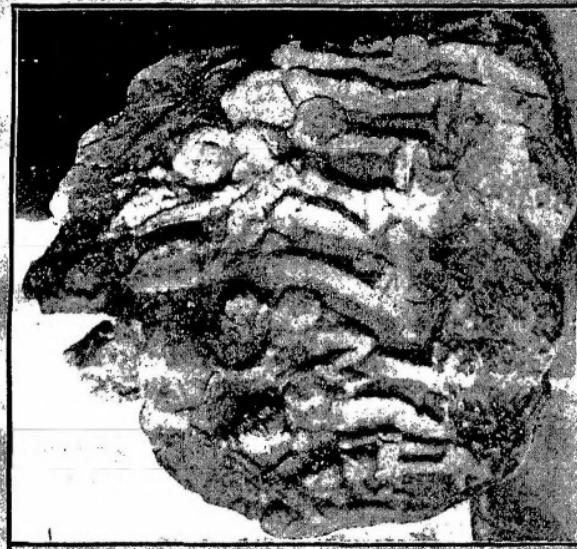
(d) GŌND MEMORIAL (REVERSE).  
FROM LANJI.



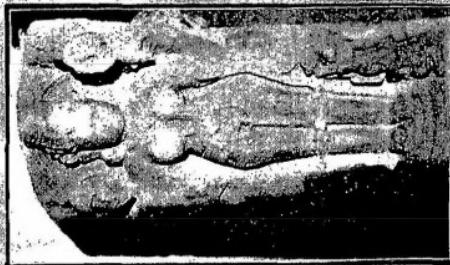
(a) GÖND MEMORIAL (OBVERSE). FROM LANJI.



(b) GÖND MEMORIAL (REVERSE). FROM LANJI.



(c) BHŪTAMĀTĀ.  
FROM RATANPUR.





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